MAXIMUMROCKNROLL

NO. 67 DECEMBER '88 $2.00

I C-ROW
SOUND CONNECTION
$ 3.00

MURRAY BOWLES INTERVIEW WITH MINI PHOTOZINE. ALSO: ADOLESCENTS, PAGAN BABIES, THACHER ON ACID, SHAM 69 PLUS GETTIN' UGLY WITH ED MEESE AND RECORD COLLECTING.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

Still available!!!

"WELCOME TO CRUISE COUNTRY"-All European Photozine
Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd
Available in Europe from Trust fanzine

"WELCOME TO 1984"-various artists LP
Available thru Blacklist Mailorder/ Distributed by Mordam

"DEZERTER-Underground Out Of Poland"-LP
Available thru Blacklist Mailorder
Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

"TURN IT AROUND" Gilman St. Project various artists double 7" EP
Available from MRR: $5 North America ppd/ $7 elsewhere
Distributed in U.S. by Mordam/ Distributed in Europe by De Konkurrent

EVERY NEW YOUNG BAND

We would like to present an ongoing catalog of bands in each issue of MRR. It shouldn't be too hard for a band to put together a little package that includes 1 photo, 1 paragraph of biographical info, 1 paragraph on ideals, and info on tapes/records available., and send it in to MRR. Go for it!

BEHIND THE SCENES PEOPLE

MRR would especially like to get interviews about or articles written by people who are doing things other than being in a band. We'd like to get a wide variety of life viewpoints and modes of expression offered in these pages, so please take the initiative and share your experiences and outlooks with others.

RADIO PROGRAMMERS

Everyone who is airing a radio show that's covering the punk/ garage underground should get a small piece together about your show and station. We will be running an ongoing series on such shows, running them in a 2 1/2" x 10" format. So send in some written info (typed if possible) as well as some graphics to accompany it (can be flyers on the show or collages you make up, or station logo, etc).

IF YOU DON'T LIKE THE NEWS, GO OUT AND MAKE SOME

We will be constantly looking for items and stories to include in the MRR News section. If you see some small blurb in a mag or paper that you think will be of interest because it's either informative or too insane to be believed, send it in. And, we are looking for on-the-spot reporters who can send in interestingly written news stories about activities that would be of concern to our readers. Demonstrations, riots, evictions, direct actions...we want to let the public know it's happening, because the mass media often avoids such coverage. We also neeed behind-the-news features, articles that can shed some light on the background info people need to accurately interpret the news--historical info that makes some otherwise confusing bit of current affairs make sense. Help turn this section of the mag into a vital reflection of what we see happening and why!!!

THE MEAT OF THE ISSUE

If you have an interest in doing interviews and have some thought-provoking and challenging questions to ask of bands, then go ahead and do it. Send in the rsults along with a photo, lyrics, logo, etc of the band, and we'll get it in. Too many interviewers are afraid to ask the questions that need to be asked, letting bands get away with hypocritical or deceptive positions. Let's see some intensity!

SOME WAYS YOU CAN ADD TO MRR

How to submit info to MRR

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

MAXIMUM ROCKNROLL RADIO

CKMS Waterloo, Ont 94.5FM call station
CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CRSG Montreal, PQ 89.1FM Tues 9PM
KCPR San Luis Obispo, CA 91.3FM Sat 8PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Fri 1AM
KZUM Lincoln, NE 89.3FM Thur 11PM
WKSR Kent, OH 730AM Thurs 10PM
WZRD Chicago, IL 88.3FM Sun 1PM
Radio Pomme Louviers, France 101.1FM Tue 6:30PM
Radio FMR Rouen, France 90.6FM Thur 9PM
Radio 5YYY Whyalla, Australia 106.9FM Fri 10PM
Radio Solar Kortryk, Belgium 101.4FM Weds 7PM

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at the address on the next page.

SUBSCRIPTIONS:

U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
CANADA: available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
MEXICO: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
EUROPE: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
AUSTRALIA, ASIA, AFRICA: available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
SOUTH AMERICA: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:

Issues # 0, 17, 20, 21, 23-26, 30, 32, 34-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issue 65-67, rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Ad Reservations: write or call now
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:

1/6 page: (2 1/2" x 5" down) $20
1/3 page: (5" x 5", or 2 1/2" x 10" down) $40
1/2 page: (7 1/2" x 5" down) $60
1 page: (7 1/2" x 10" down) $110

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible.

COVER: photo by Tim Tonooka

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI

ATTITUDE ADJUSTMENT-No More...-LP
AVENGERS-Live 1978- EP (boot)
BAD BRAINS-EP (boot)
BRUT 66-EP
COACHMEN-Failure To Thrive-12"
GIRLS AT OUR BEST-Peel Sessions-12"
LAZY COWGIRLS-Radio Cowgirl-LP
MISFITS-Misfits-LP
OHLO SECO-Os Premeiros Dias-12"
RANCID HELL SPAWN-Festering Pus-EP
SLOPPY SECONDS-Germany-EP
STICKY FILTH-Weep Woman Weep-LP
V/A-Are We Still Here?-LP
WEIRDOS-45 (boot)
WRETCHED-In Controluce-45

TIM YOHANNAN

ARTLESS-Crassdriver-LP
BAD BRAINS-EP (boot)
BRUT 66-EP
CRUCIAL YOUTH-LP
C.O.D.-EP
LAZY COWGIRLS-Radio Cowgirl-LP
OHLO SECO-Os Premeiros Dias-12"
PARIAPUNK-EP
P.E.D.-Lp
RANCID HELL SPAWN-Festering Pus-EP
SUBVERT-EP
T.P.U.-EP
V/A-The A.L.F. Is Watching-LP
V/A-Underground Rockers-LP
V/A-Are We Still Here?-LP

MARTIN SPROUSE

V/A-The A.L.F. Is Watching-LP
SCREAM-Live At Van Hall-LP
POISON IDEA-Filthkick-EP
SLOPPY SECONDS-Germany-EP
OI POLLOI-EP
V/A-Are We Still Here?-LP
LAZY COWGIRLS-Radio Cowgirl-LP
CRUCIAL YOUTH-LP
DIRTY SCUMS-45
DOLDRUMS-No Idea-EP
SORE THROAT-EP
LOVESLUG-12"
ARTLESS-Crassdriver-LP
SUBVERT-EP

WALTER GLASER

ROLLINS BAND-Do It-LP
SUBVERT-EP
ATTITUDE ADJUSTMENT-LP
ARSENAL-12"
CRUCIAL YOUTH-LP
C.O.C.-12"
Hippycore-zine
GWAR-live/REDD KROSS-live
SCREAM-No More Censorship-LP
IGNITION-live nudity
SLAPSHOT-LP
BIG BOYS-LP
RAPEMAN-LP
POISON IDEA-EP
PAILHEAD-12"

DAVID HAYES

SUBVERT-EP
DOLDRUMS-EP
ARTLESS-LP
OI POLLOI-EP
KORTATU-LP
LAZY COWGIRLS-LP
CRUCIAL YOUTH-LP
SLOPPY SECONDS-EP
V/A-Beatless-EP
V/A-The A.L.F. Is Watching-LP
V/A-Are We Still Here?-LP
Punchline-zine

In this issue, several people listed some bootleg 7" records that have appeared in various cities, seemingly coming from Los Angeles in origin. These include early demos put on vinyl of the Bad Brains and Weirdos, as well as live EPs from the Avengers and Fear. Don't know whether we should review or list such boots, so we'd like your opinion on this. Thanks!

SHITWORKERS

ZINE

Murray Bowles
Tim Yohannan
John Yates
Kent Jolly
Brian Edge
Mr Pagemaker 3.0
Katja Gussmann
Laurie Neal
Alisa Schulman
David Hayes
Chuck Sperry
Steve Beaumont
Enrico GDHC
Martin Sprouse
Jerry Booth
Steve Spinali
Rick Stott
Honey
Walter Glaser
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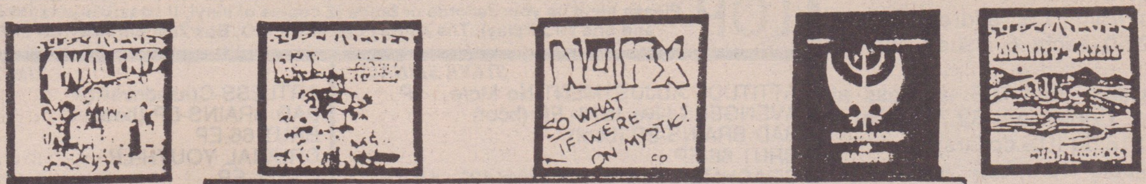
Mike La Vella

MRR is still trying to replace a few stolen records and get a few we never had. Any help in acquiring them will be appreciated. Naked Raygun "Flammable Solid" 7", Adverts "Cast Of 1000's" LP, Arthur Comix "Isgodaman" 7", Dow Jones & The Industrials 7", Nervebreakers "I'd Much Rather Be With The Boys" 7", Newtown Neurotics "Blitzkrieg Bop" 7", Razar 7"s (Aussie), Rocks "Your So Boring" 7", Crowbar "Hippy Punks". Thanks.

"14 SEVEN INCH EPs" . . . & ONE NEW SUPER SEVEN LP



Plus New Mystic LP's & Cassettes

1. Battalion of Saints "The Best of" LP & Cassette MLP 33161
2. "We Got Party" - 41 band compilation MLP 33 145
3. "The Super Seven Sampler" 14 cuts from 14 7" EPs LP & Cassette MLP 33146
4. "Mentors Valu Pack" Cassette MLP 03c
5. "Agression '87" Cassette MLP 3342c
6. "Mentors Live" Cassette MLP 33107c
7. "Sound of USA Cities" #1 Washington DC "Savages are Loose"
8. "Sound of USA Cities" #2 Portland "City of Thorns"

ATTENTION:
STORES & DISTRIBUTORS!

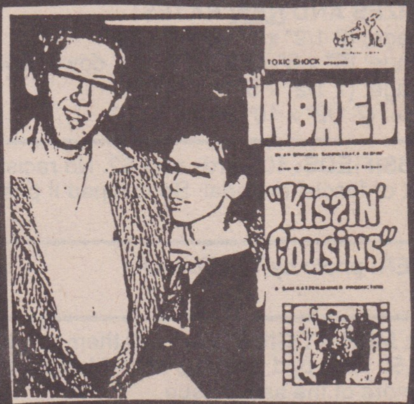
SOUND OF CALIFORNIA
BOX 93691 HOLLYWOOD, CA 90093

CALL OR WRITE FOR CATALOG
(818) 981-5461

LET THEM UNDER YOUR SKIN TO CLEANSE YOUR SOUL...

From the home of the A-bomb, Oakridge, Tennessee. Nuclear-powered tunes for roadkills galore! Bonus cut on cassette. LP/Cass

Acid-drenched dayglo psychosis from Seattle. This kills! Watch for "Stranger" single with non-LP cut. Touring this winter. LP/Cass



Another dose of mutant jazz-core from West Virginia. Produced by Paul Mahern. Rumors of a band re-formation cannot be denied. Look for "Family Pack" cassette (both their LPs).

Available in your favorite record store or mail order from **TOXIC SHOCK**. $7 postpaid LP or cassette. $3 for 7". Upcoming release: **HICKOIDS** "Camp" LP and if we're all lucky, new material from the **ZERO BOYS**.

Watch for albums this fall from our sister label, **bobok ltd.** First, it's the ethereal bruxism of **SKINNERBOX**. Next, a very surprising solo venture from th'INBRED songwriter/skinman, **Billy Atwell III**. Finally, dark dance music from **INSULIN REACTION**.

Stores, check with your favorite distributor or deal direct! **TOXIC SHOCK**, Box 43787, Tucson AZ 85733, 602-325-8382. Contact us for booking information. Send $1 to receive our complete catalog.

Letters

Tim,

RE: the last sentence of your review of The Ex's Aural Guerilla, "should be a laugh seeing their domestic version on that well known supporter of political projects, Homestead Records". Guess I didn't get the joke. I've been listening to Ex records as long as you, Tim, and my appreciation for their music and political stance is in no way weak or insincere just because I personally don't choose to wear my own political beliefs on my sleeve. It's true that thru my writing and occasionally thru Homestead, I have cut down on "political" bands (DK's, MDC, amongst others). but I've also done my best to expose others to artists like the Ex, the Mekons, Mofungo or the Minutemen, just to name 4 rare examples of groups I think have mixed powerful music with political insight. My complaint with most bands mixing politics w/ rock is that many of 'em are lousy songwriters or performers, not that I'm questioning their viewpoint or personal commitment.

While I do not consider Homestead Records to be any more or less political than any other decent independent label, I do think there have been some examples of the label releasing material with explicit political content, most notably The Proletariat and The Membranes (who might sound like bad new wave to you, but have a 10 year history of lyrical & personal support for causes rangng from animal rights to nuclear disarmament to Jello's defense fund. Ask the Ex.) I'm well aware that you and others at MRR consider Homestead to be a corporate rock monolith, specializing in generic college radio slop performed by successive Husker Du clones, and I'm pretty sure there's not much we can do to change that assesment. You don't like our records, we know that much already. Each month we eagerly await another 2 sentence dismisal of a young band you've never seen or met. It's kind of fun to watch.

Assuming Berkeley is still part of the USA, you have the right to say whatever you want, including bad things about Homestead Records, the bands on it, our parent company (Dutch East India) and our pets. However, I fail to see the purpose in questioning our motivations and convictions... because you obviously CARE about the world so much more than I, Tim, does that mean that I should never attempt to do anything constructive? Especially when the Ex asked us to put their record out? (After all, the fact that the Ex's last US release was issued by Mordam Records, distributor of MRR, run by MRR contributor Ruth Schwartz, couldn't have had anything to do with your criticism). Why do you think the Ex invited us to release their records? No chance they felt any affinity for the other projects we were involved in, right? Anyway, if we're such a parasite feeding off the TRUE indie scene, why are MRR accepting our advertisements? Sincerely, Gerard Cosloy/ Homestead Records.

Dear Gerard,

Yes, you didn't get it. My barb was aimed at the EX, not your label(s), for a very apparent clash between their loudly expressed DIY and political beliefs, and for signing to a mega (for an indie) label.

And if you are such an avid reader of MRR reviews, you'll know very well that we don't play favorites in terms of friends who have bands/labels. Quite a few Mordam releases have received luke warm or negative reviews on these pages—just as once in a blue moon a Homestead record gets a good review (actually, quite a few have, such as Big Black, Naked Raygun, Nomads, Proletariat, GG, etc.)

Our main beef with "big indies" is two-fold. On one hand, given the quantity of releases, there is a heartless and consumptionist aspect to it—a soullessness, that is reflected both in lack of attention paid to an individual group as well as a slick, by-the-numbers, corporate, homogenized feel to both the production sound and the look of most of the jackets. This applies to many of the "larger indie" labels. Secondly, most of the "larger indie" labels are offshoots of larger distributors, the same distributors who, quite often, don't seem to be able to pay the smaller labels—and given, in the past, MRR's own troubles with both receiving ad copy on time and payment later from these larger entities (and believe me, the larger companies are much more untogether and irresponsive than "true indies"), we have shied away from dealing with the biggies. Our commitment is to the little guys, and we've always made sure that they had space for their ads, by limiting "biggies" abitities to buy up large blocks of space at such cheap prices. We've also limited biggies by being quite selective on what we'd allow advertised, making sure that ads were for records that are within our general area of coverage.

Most of your releases are not, and I'm surprised that you're so put off by that fact at this late date. Pretty touchy for someone that got pissed on by GG Allin. Did you get the joke then? Tim

Dear Lawrence, Igby and Everyone else,

Regarding the letter and comments in issue #62.

All right, ALL RIGHT, Lawrence, so we paid $11 to get in to a shithole like Fender's. You don't have to make me feel any more like a stupid butthole than I already do. $11 is way too much to spend, but when there haven't been that many shows around for a while and there aren't that many places to see bands play besides Fender's and this show looks like the best one to happen for awhile (Nations on Fire, Insted, Don't No, Agression, D.I., MDC), you swallow your pride and against your better judgment you go. Not every town has the benefit of a cool, low-priced place to go every week like the Gilman St. Project.

When the fire marshall kicked us out, I don't remember anyone chanting fuck you but I may have been in a different part of the club from that. I remember us baaaing and mooooing as we left. I was one of the people that was yelling stuff like, "I didn't pay $11 for bullshit-I can get bullshit at home!" but I did not throw bottles, and I wasn't aware that anyone was at that time. The cops came over their loudspeaker and said, "This is being proclaimed an illegal assembly-Leave or you will be arrested." Some people left, which I resented at the time, now I don't know whether it would have made any difference if there was more unity- all I know is that it didn't help for them to leave. The rest of us just stood there because we were still kind of hoping that they would let us back in.

The cops then proceeded to don their riot helmets and break out their billy clubs and rushed at the crowd, swinging. And as any unarmed person would do when someone rushed at them with a weapon, we ran. Now here is where I disagree with a weapon, we ran. Now here is where I disagree with Igby. He (?) said it was a riot. I have always been under the impression that a riot is a show of force against the cops and that the rioters are attacking the cops. Well, we were running from the cops and never attacked them more than with words or bottles (some people did); we were never the aggressor. If it was a riot, it was a half hearted one.

People did start kicking in windows of parked cars and stopped cars and turning over shopping carts. I'm not offering any excuses for them, I'm just trying to make you understand why they were doing it. We'd just been ripped off $11 and an evening of fun and threatened by the enforcement branch of our "esteemed" government like we had done something wrong. These are the people in control and they're fucking up and there was nothing we could do about it. So people vented their anger on something other than what caused it. Pretty dumb, eh? In retrospect, maybe, but it made a lot of sense at the time.

My friends and I tried to circle back to our car-we had inadvertently gone the wrong way. Every cop we passed hassled us-and we were walking, not running. One cop car drove up on the sidewalk and told us to leave, which we were doing. I asked him why he didn't just kill us and he said, "Too quick". What a dick. We had to walk past Safeway (which was our big mistake-other than going to Fender's in the first place) and there were three or four adults just standing there, in between two cops, looking at all the fun., This one cop twisted my arm behind my back and spewed at me about the overturned shopping carts. He told me to leave, which I told him I would do as soon as he let go of my arm. He shoved me away. We got about five or ten more feet before another cop car drove up on the sidewalk behind us. They said, "You're coming with us!" We said, "We're going to our car!" They said, "You're coming with us!"

They got me for curfew. They got my friends for refusing to leave after they nabbed me. The whole time we were in the car and in the station the insulted us, asked us if our parents knew where we were (Yes, and they told me to have fun), told us this was not a game, and they could beat or asses if they wanted to. Cops are sooo original.

Anyway, I really resented Lawrence's sarcastic comments. All it showed is that he has an overly developed sense of hindsight that is of no fucking use to me at all. What was your point in criticizing the people at the show? To tell us that we were stupid to pay $11 and stupid to go to Fender's and stupid to break things? We already know that. Don't you think I felt stupid to have to call my parents from the Long Beach Police Station (I live in West LA) and say, "Uhh. I need a ride home, guys. Uhrrr." Wow. What a deal. We got to be ripped off, beaten up and arrested, all for $11. How stupid.

How stupid we may or may not be is not the issue here. The point is, the cops seem to have a lot of fun breaking up or "monitoring" punk shows. And they get away with it, too. Don't you think it sucks? Don't you think there's a problem here? I think the reason this can keep happening is that they are figuring that we aren't organized, which we aren't. The problem with the cops stems from a problem with "our" government. I don't know if there's any way of directly fighting the cops. We may just have to fight the cops by cleaning up our shitty society. Maybe some of the parents of the kids that were sent to the hospital via police billy clubs will sue the shit out of Long Beach.

Maybe if alternative thinking individuals kept in touch more and supported each other we could work toward a solution. A giant pooper scooper is not going to just descend out of the sky and swoop up all the bullshit that goes on. We need everyone to start thinking and talking to each other. People need to be aware of what's happening so they can do something about it and give a shit. I'm starting a zine that's going to focus on bullshit like police brutality (not a hot issue in the mainstream media), shit within the scene, racism, sexism and will expand from there. I'm looking for people to contribute stories of shit that's happened in their area. Any subject. Here's something you can do to start the web of communication going. At the least you can get it off your chest, and at the most you can inform other thinking individuals like yourself and work toward positive solutions.

Letters

Before I go I would like to express my unity with everyone that was at the May 6th show that was harassed, beaten, arrested or pissed off. And, Lawrence, you seem like an intelligent guy with a lot to say, judging from your past and present columns, so I don't get why you were so sarcastic at the end of Igby's letter. Your comments required no thought. And when you stop thinking, that's when you're stupid.
Astrella Norell/ 10713 Cushdon Ave/ LA, CA 90064

PS Greg Davis from Huntington Beach who we had to carry from the rock jetty and clean up while he was drunk off his butt in Catalina, writé me! (Did you manage to not lose your hat?)

MRR,

I am responding to Paul Hohman's letter in issue #64. Doesn't his letter sound great? Don't you want to know someone like that? Well, you won't find it in Paul. He is a deceiving and self-righteous ass.

Let me explain why I feel this way. I know Paul; not very well, but we had written many letters to one another. We were writing to do some tape trading—that was our basis of contact. After several letters he asks me for a photo of myself in my barefeet. I found this to be an interesting fetish, not that it was that strange of a request, BUT anyways, after that I got a letter from him and he tells me that he is "having a contest for all his female friends". He wants me to write an erotic story (some might say pornographic) telling him how I would jack him off (preferably with my feet). The "prize" would be a tape; to make it even more ironic it was GG ALLIN'S "Hated in the Nation" tape. I couldn't believe the audacity of him to even suggest something that vile to me. I told him so and he just said if I didn't feel like doing it then not to. He doesn't feel about females as he says he does in that letter. How could he? He's a hypocrite and no one respects a liar.

Paul, if you want to jack off go ahead but don't ask me to help. I have no respect for any man that has no respect for me.

I know 4 other females that have also been in contact with Paul (before I knew of him). He suggested pretty much the samething to all of them too. And once he gets your phone number, he'll call you forever talking his bullshit. His letter is just his sad attempt at getting his sick perverted fantasies from unsuspecting women.

To say the least I was appalled and disgusted that some guy who I hardly know would suggest that to me. The only good thing your letter did for me was give me a great big laugh. Be warned women.
Jessica Sappington/ San Francisco, CA

Dear Tim, MRR readers, and Buchan,

I have been an avid reader of Maximum from day one and I have always admired the mixture of music, politics, & social/ personal subjects covered. In issue 64 I read a letter by Buchan calling for a split content wise into two magazines, one a music & arts issue and the other a political review tabloid. I can't explain how my stomach dropped. I applaud the staff for expanding the mag as far as news, music reviews, scene reports, letters, fanzine coverage, etc. etc. as well as your special isssues--your women's issue was fantastic & I am also looking forward to Gay/ Lesbian & minority (Blacks, Hispanics, etc.) issue or whatever you feel is worth covering. When I read about the expansion I was excited by the idea of even more information cover to cover & I am looking forward to buying October's copy. To get back to Buchan I was upset when he said that the music/ art side is dead, so why not drop the shell to become another Mother Jones, Rolling Stone, Newsweek, or newspaper! I have agreed about some of the negative points some groups are generic (lyrics & music), fashion bullshit, violence from anybody (particularly short or long haired goons) and old rock & roll attitudes among some people at shows or in the groups themselves, and old people dropping out as the audience seems to get younger and younger. I agree with Jello and the DK's that the reason some of the people hate the scene is because it's been allowed to sink to the level of bland, generic, pseudo-hip chic by those same people who bitch. Music/ art/ style will change from time to time whether it's punk, hardcore, industrial, or whatever exciting is happening in the next century. There has always been an underground/ alternative culture and whether you or I are a part of it or not there will always be those who defy conventional culture and create a scene (I hate that word too). To the readers I would like to say that there are other forms of music that are covered by MRR as well as hardcore that are worth checking out. My hope is that new bands bring in new ideas & every once in while I take a chance on an album and it rises above or rather stands out from the so-so stuff. Whatever exciting music/ art comes out I hope it will be covered by MRR. As far as news, politics, etc. I honestly feel that for every person who bitches about what a bunch of wimps, liberals, leftist, commie scumbags, you are about 100 other people who like Buchan glean important information from articles and pursue the subjects in class, libraries, TV documentaries, or books. MRR encourages thought on every front, true there will always be idiots, but that is everywhere. MRR shares communication lines all over the world and I would say for the most part the readership is made of thinking, caring people who deserve both sides of the coin, both the music, art, poetry, and letters both positive and negative as well as the political and socially relevant articles. Good luck with the new format.
Art Young/ 1758 Larkspur Rd/ Cherry Hill NJ 08003

To Memos from the Mouse Trap,

Well, I read your article and I agree. Sure, I'm a guy and I like girls who are willing, but talking is important.

Those girls who fall for that sexual exploitation stuff ruin everyting for everyone, even us guys. Maybe the smarter girls will open up and be friendlier if they didn't think all guys wanted is sex.

Sure sex is great, but afterwards you want a girl who thinks and talks.

I hope I don't sound like a chauvinistic asshole. If the girls want to touch and strip, great, but some of us guys are willing to sacrifice the view for good friends.
Raul / Virginia Beach

P.S. Lingerie on the outside is sleazy and gross.

To MRR and Spot,

This letter is addressed to the girl named "Spot" in issue #63. Who the hell is this chick? Spot you say you are not racially prejudice, but you use the word "nigger". You also put down that homosexual skinheads. I'm a skinhead from Hunt. Beach California and I personally have better things to do than to worry about some homosexual skinhead. You have the mentality of a fucking fly! Pull your head out of your ass bitch. The first skinheads weren't fucking nazis they were rude boys who dressed nice, rode scooters, and listened to Prince Buster, Specials, Madness, etc.. I am not a nazi. I am a strong believer in the Oi movement (and the American Oi movement is getting bigger everyday), and I'm also a believer in human rights! I don't mean to put you down 'cause all skinheads prejudice or not must stick together. All I'm saying is worry about more serious things such as arms control or what fucking asshole's going to run our country next, don't worry about that homosexual skin. Chris Linn

Dear MRR,

Here's a tip for Vinyl Communications about their new store in San Diego.

When you say prostitutes are helping make the store happen and then add a slur about AIDS, you risk your valuable allies. Prostitutes mostly used condoms even before AIDS and tend to be smarter-than-the-average-punk about safe sex. Drug users take risks with their bodies, that goes with the territory, but (sex) working women are not all addicts.

Get a few copies of SEX WORK for the store and read it. It's written by prostitutes, easy to read and a nice change from tired out ignorant jokes. Cleis Press or feminist bookstore.
Adrienne Lauby/ PO Box 1191/ Tuolumne, CA 95379

Dear MRR Readers & Mykel,

Once again your raging ignorance is shown. I was reading your column on the Anarchists convention in Toronto (#64) and was actually getting a chuckle out of it. Until that is I came across your simplistic comment on the Free Trade agreement between Canada and the U.S. Free Trade is not just about Canadian bands playing in the U.S and visa versa. It is also not just about having access to cheaper U.S books and records it is more important than that.

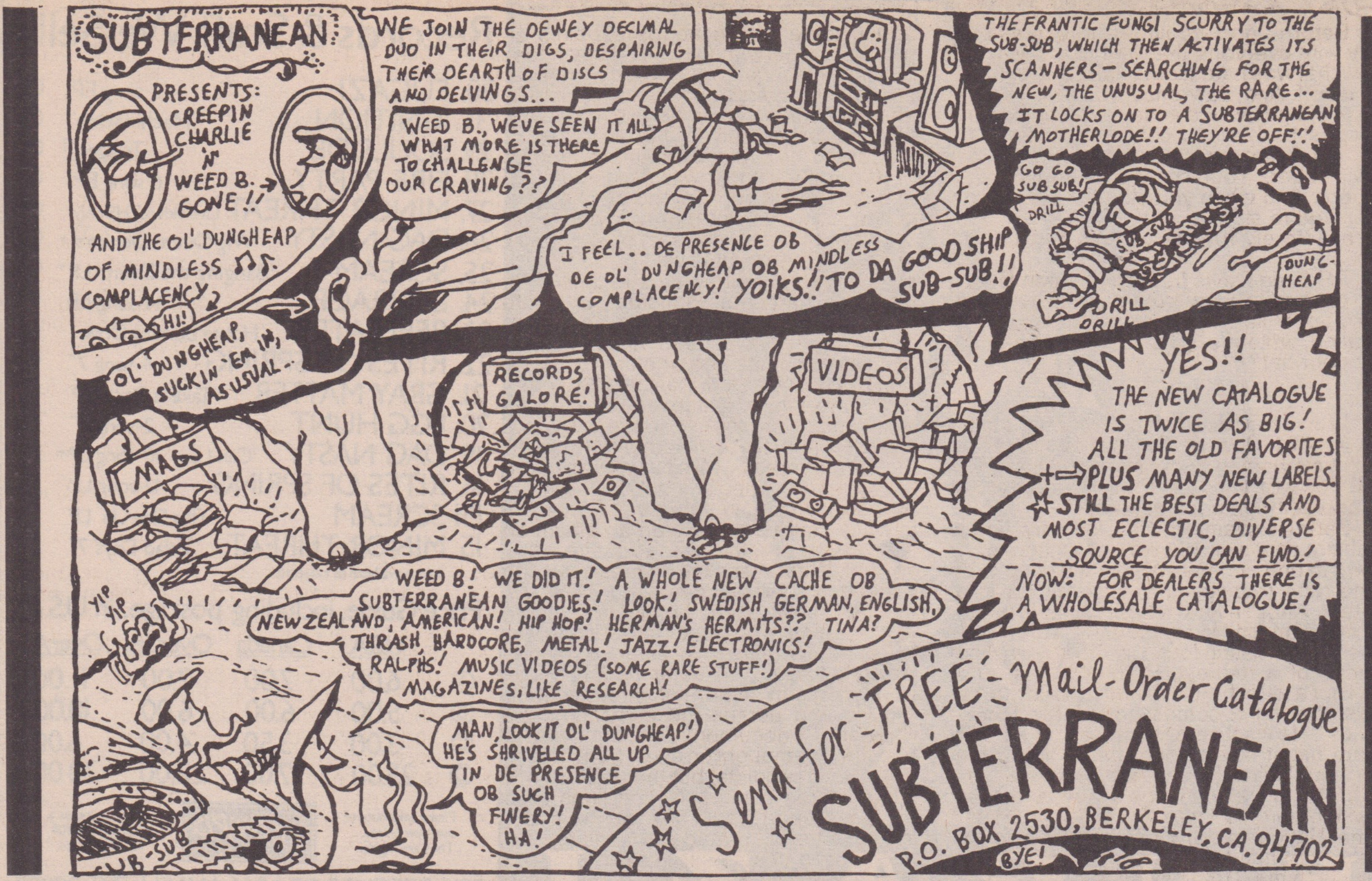
The Trade deal threatens Canada's social programs. The Free Trade agreement indicates a lack of social concern for the poor. The agreement leaves Canadian hospitals, child care centers, senior citizen homes, even ambulance services wide open for take-over by U.S corporations. That means that Canadian institutions and social programs will be increasingly influenced by the American market and inevitably altered to "harmonize"with U.S models.

Services like health care are important and all citizens should have access to them regardless of their financial condition. Canadians look after each other (most anyway). Our system of care means ordinary people are not thrown into poverty because of illness or accident. It means that a single mother can take her child to the hospital even if she hasn't a cent in her pocket.

In the States health care is not a right but a privilege for those who can afford it. In the U.S the health care field is dominated by private profit making enterprises. They produce drugs, they run homes for the elderly, they sell health insurance and run the hospitals. We don't want this happening in Canada. I feel secure know ing that I can still get health insurance (OHIP) even though I can't afford the payments. We have assistance; depending on your income you can receive free health insurance. I get violently ill while thinking of Mykel, I can get treatment at the hospital even though I haven't got enough money for a pack of smokes.

Free Trade also affects the worker. In the States workers have far less protection than Canadian workers resulting in lower wages and poorer working conditions. Inevitably the pressure of the market place will force Canadian wages to drop and jobs to dissapear. Also the benefits and social programs Canadians rely on like unemployment insurance; maternity and pension benefits will come under attack. American corporations are not required to contribute to the security of their workers the same way that Canadian businesses are. They view our safety nets as unfair and costly.

So you see Mykel us "lefties" aren't saying "my country first and fuck freedom of



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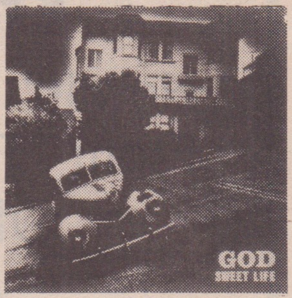

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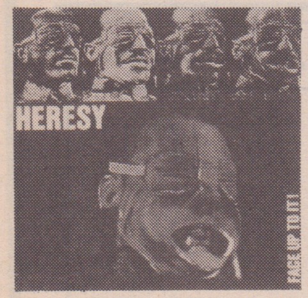

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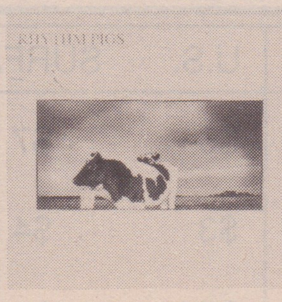

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LIVE ALBUM (U.S.)

KAMPEC DOLORES
"SELF-TITLED" LP
(HUNGARIAN)

NEGAZIONE
"LO SPIRITO CONTINUA" LP
(ITALIAN)

VARIOUS
"VIVA UMKHONTO" LP
INTERNATIONAL COMP WITH
RHYTHM PIGS/B.G.K./THE EX
SOCIAL UNREST ETC.

Letters

access" as you say. Having duties lifted on goods crossing the U.S-Canadian border is one of the very few good points of the agrement. in order for an agreement of this nature to work it must be beneficial to all American and Canadian people and since it is obvious that it is not than I say stop this agreement now!

I can't believe that so many American people are uninformed about such an important issue. As for you Mykel I think you should learn more about these issues before you go spewing out shit you know nothing about! I guess thats about all, I hope this letter gets printed and that some people maybe will learn something. Thanx for the space!
Cyndi Z./ 2-296 Ahren's St. W/ Kitchener, Ontario/ Canada

P.S Congrats on the women's issue! It shouln't need to be a specialty issue though. Why can't a lot of the same things be combined in regular issues?

Dear MRR,

Hats off to Lawrence Livermore and his opinion(s) of drugs and the seemingly boring, stagnating straight-edge scene. I have often pondered upon what "drugs" Nancy and her fellow creepshow friends were referring to when they were pounding the media with their "Just Say No" campaign. "I mean golly gee Wally, do you think that I could become a drug crazed, satanic malcontent like those punk rockers if I keep drinking my blast-off Folger's crystals every morning after I smoke my Camel filtered cigarette?" Well I seriously doubt it. I really feel that a fifteen year old kid doesn't know the first thing about drugs except for what has been pumped into his/her brain from the media and from lame health education classes. "Don't knock it until you try it" is my philosophy but then again I am not advocating a kid going into mom's wallet just so he can be a radster just to buy dope for him and his friends. Did I just contradict myself? Anyways, all I am basically saying is that without a little outside input a person really can't discover who he/she really is and without that input, be it drugs, music or a trip to Disneyland, the end product resulting from that person's closemindedness could be quite scary and damaging especially to the underground scene. And I don't quite understand why the Reagan Administration (Terrorists R Us) wastes so much of our time and tax dollars promoting a campaign that attacks something that generates huge profits for them. Hmmmm maybe somone could fill me in. Well I have stated my point (I think).
Mike Bobroff/3d SupBn,SupCo (T&R SMU)/ FPO San Francisco, CA 96604-8810

PS I am going to begin producing my "Bon Jovi-You Give New Jersey A Bad Name" T-shirts so write me for more info.

To Gina Randolph and readers of MRR:

I wanted to take some time to respond to your rebuttal in Maximum RocknRoll of my previous letter there. I expected/hoped that my letter would generate some controversy (that's why I wrote it in such confrontational style), so I'm glad that you wrote to raise some tough questions about my position.

First, you say that "Men have been subjugating and suppressing women for well over three thousand years!" Wouldn't you feel a bit angry. even vengeful. if you were in our place?" Well, I don't buy it. I don't think women have been oppressed by men. Or that men have been oppressing women. I think that both men and women have been oppressed by gender roles and expectations.

I don't think it's fair or accurate to blame these gender roles and expectations on a "patriarchial society", trying to maintain the dominant role of men. Who instills these stereotypes in children? (Since these stereotypes have been here thousands of years before TV. I will discount that role) Because the father is given a gender role which keeps him from spending time with his own children, and because most elementary school teachers are still women. it's women who play a huge part in teaching these stereotypes.

And don't start to say that there is some conscious male decision to brainwash women to teach these stereotypes. That gives far too much credit to men. and far too little to women. We have all been brainwashed by these stereotypes. These stereotypes exist in society on their own — they have not been created and maintained by the constant vigilance of some organized patriarchy! I don't mean to say that they are a natural (and therefore perhaps reasonable) part of society. I simply mean that they are not the result of a conspiracy on the part of men.

Furthermore, these stereotypes are as harmful to men as they are to women! This is a very controversial statement. Those of us on the "left" or who have worked in the feminist movement are used to seeing these stereotypes as hurting only women and helping only men. I disagree. I believe that men are hurt as badly by these stereotypes and have as much to gain by their elimination.

A man is told (through his gender role) that his self worth is dependent on competition, his ability to supress his feelings, his ability to make money, etc. When I see men in the boxing ring or in the Fortune 500, I cringe in the same way as when I see women in the Miss America Pageant. In all three of those cases people are being judged by their ability to conform to their gender role.

Men are furthermore discouraged from bonding (not bondage a la Quayle) with their children. From having close friends (rather than competitors or teammates). They are told that they must fight in wars to protect the motherland, etc. The life of living up to a male role is a life of continual stress, insecurity. and feelings of failure. It is a life of conflict rather than cooperation, of ulcers and hypertension instead of sobbing, of shooting the enemy instead of holding infants.

If a man and a woman are to get married. the man's parents ask "what's she like?" while the woman's parents will ask "what does he do? How much does he make?"

There is a wonderful book called "The Hazards of Being Male" that goes into detail about many of the above points. The author. Herb Goldberg Ph.D.. says that "the difference between men and women is that women know they are oppressed" So true. Too few men have considered how liberating it would be to break out of their stereotype.

So would I feel angry or vengeful if I were in your place? Doubtless. I am in your place. I, as a male am oppressed just as you, as a female are. The difference is that you and most feminists unfortunately focus your anger on men. Men are just a scapegoat. The real source of these chains and shackles is societal stereotypes. And no amount of male-bashing will help eliminate them.

Secondly, you deride my comment that feminists are making man the nigger of the world. Maybe I overstated, but let me explain my point. The feminist movement has done very little to help men escape their gender roles, but instead has compounded these roles. Men are now caught between two stereotypes: The old stereotype of man as the breadwinner who can't spend time with his kids or display emotions and must fight to defend the motherland, and the new "feminist" stereotype of man as the oppressor who won't help with the kids and as cold and heartless and is violent and warlike.

You see men cannot win. If he follows the old stereotype he is denounced by progressives as a typical man: if he tries to break out of that stereotype to be what progressives want him to be, he finds himself doing things that go against society's yardstick of male self-worth.

I would like to tie this in with your comment about male "phallocies" such as the love of guns and missiles. Progressives' views that guns and missiles are the fault of men and of patriarchial society are views that are simply bigoted against men. Feminists use men as a scapegoat for war and assure us that if they were in power things would be different.

The primary reason for the shape of guns and missiles is the fact that guns and missiles operate much more efficiently (if you believe that efficiency means killing people) in long cylindrical shapes or close approximations. It is a silly and meaningless psychological task to reduce these physical conveniences to male phallic extensions.

And by the way, why would these phalluses be built anyway? For male masturbation? No. It takes two to tango. For each male would erect such a missile there would be a woman or group of women to say, "see, he's successful because he's built a better missile. He's worthy of our attention."

Finally, for each "man who believes that women are nothing more that walking, talking reproductive organs", there is a woman who believes that men are nothing more than walking talking economic portfolios. Each of these stereotypes is harmful.

Thank you for your comments. I hope we can continue to debate and in doing so find ways to help people break out of oppressive stereotypes. Peace,
Dave Gross (A Person)/ 274 Higuera #30,/ San Luis Obispo, CA 93401

P.S. The National Organization for People is still looking for people who are interested in exposing and destroying stereotypes. The first issue of our newsletter will have a focus on "reverse-isms" (sexism vs. men, bi-bashing in the gay movement, etc.) If you're interested. drop me a line!

Dear MRR,

First off, I'd like to say "thanks" to Lawrence Livermore for his excellent article in issue #65. I think all of us are getting a bit sick of hearing "Just say no!" coming out of everyone's mouth from Michael J. Fox down to their own mother. One can kill oneself by drinking about a quart of grain alcohol which is quite readily available, while it would be virtually impossible to die from an overdose of THC (pot).

Many will argue as to whether or not marijuana is addictive, but there is no question that alcoholism is nearing epidemic proportions not only in our country. but especially in countries such as Ireland and England where there is no drinking age, so kids can get hooked a lot earlier. I'm not saying that we all should go out and get stoned tonight. I'm just saying that marijuana shouldn't be getting as bad a rap as it has been as of late.

Now that I've gotten that out of my system. I'd just like to mention a few more things. I'm one of those millions of artists out there starving for recognition (Pushead, watch out! hahaha...) so if any of you bands out there need someone to do your album cover, t-shirts, et cetera, drop me a line at the address below. I've got one cover already, which is the Outcasts LP on Wild Rags records and it should be released by the end of 1988. I was supposed to have another for a band called Quick Change, but their managers screwed me after I got it all done. They got pissed because I wanted to keep the original for my portfolio...oh well. If anyone wants a really spiffy thrashy-looking cover with a sinister clown and... never mind.

Another point I wanted to mention: I'm putting out my first issue of Sludge 'zine, so I'm rather new to the whole thing. If anyone out there wants to send in articles, artwork, or their band's demo for a review, send 'em on in. I'll try to include everything!
Dave Skwarczek/ PO Box 2214/ Bridgeview, IL 60455

TO MRR,

I am writing in reference to Eric's letter in issue #82 concerning voting. He wrote in this letter, "They don't need to worry about these votes because most 18 to 25 year-old people don't vote. The ones that do are typically... armed forces enlisted people who are brainwashed to vote towards a strong powerful country and not what is best for them personally..."

I have at least two or three problems with this guy's letter. First of all, I am in the Army, stationed at Fort Bragg, N.C., but before I joined the Army, I was an active part in the rather small scene in Birmingham, Alabama. I still, even after being in the Army for 2 years, have an open and active mind. Open and active enough to realize that this guy doesn't know what the fuck he is talking about.

Contrary to what Eric believes, one doesn't have to register with the Selective Service to vote. Registering to vote has nothing to do with Selective Service. They have to do with two seperate government agencies. If it were required by law, I think I would move to Sweden or somewhere where the government wasn't giving way to fascism quite as fast as ours.

Next, if this guy is voting for a candidate strictly because the candidate will give him what he wants, then he doesn't really deserve to vote anyway. When one votes, he is voting not only for himself, but for the good of the entire country. If this guy votes only for himself, then he is obviously a selfish egoist who lives his life in his own little world with little or no concern for others. He might as well have said, "Vote, but only the way I want you to vote."

Back to my original subject. I rather resent Eric generalizing about all armed forces personnel being brainwashed. I personally think that I have become a stronger individualist since joining the Army, because I have made a conscious effort to keep my work and my off-time separated, therefore keeping my mind open and uninfluenced by the grossly patriotic and nationalistic attitudes advocated by any government agency, an especially the armed services Granted, 90% of the people in the Army today are brainwashed idiots, but I gave met some pretty cool People in the Army, believe it or not.

Well, enough of this. If you have any questions or comments, write me. I am Skully Sullivan/ C btry 3-31th, A.F.A.R/ Ft. Bragg, NC 28307 Thanks for listening.

P.S. Can somebody tell me where I can find something or anything by VICE SQUAD, the band with the female vocalist off of the PUNK AND DISORDERLY compilation?

Skully,

I'd like to add on to your idea about voters being selfish unless they take into account "the good of the entire country."

Seeing as how what America does, being the richest and most powerful nation on earth, affects the whole globe, I find those voters (and candidates) who don't take into account the good of the entire population of this planet as being very selfish and not worthy of voting. In this day and age, there is no room left for nationalism/parochial thinking. The well being of all humanity is what will bring peace, poverty, growth and some degree of fulfillment and happiness. As long as we tolerate/accept the idea of "have nots" and as long as we are just out for ourselves (individually, or as a nation), we are selfish dickbrains. Tim

Dear MRR,

This letter is in response to the Irish report in the October issue. Just to set the scene; back in July I sent in a scene report with accompanying photos, admittedly not earth-shattering but then I open the October issue to find most of my photos put alongside a report of the Irish Rock scene which really amounted to little more than some 'PR bullshit' for the BABYSNAKES.

First off, in the report it describes the "Guru Weird-brain comp LP as the lst thing to challenge the "U2 rubbish conspiracy", well considering that the LP was distributed through WEA, it hardly seems to be any challenge to the establishment. Next up he mentions the Stars Of Heaven and while they may be a good band they are about as relevant to an Irish scene report as The Smiths are to an English one. The Gorehounds are described as a "sort of gay hardcore" band, which is a slight cowpunk band. Some members of the band run a record shop called Comet, which is considered to be the leading "alternative" record shop in Dublin, which is fair enough as they are one of the few shops that stock independently released records. However they are more motivated by the profitable market for these records as they charge up to £10 ($16.00) for an English released LP.

Finally, we come to the BABYSNAKES, who supposedly challenged the "rock establishment" with their cassette This City Sucks. What it fails to mention is that it was a 6 song tape which sold for £3.50 ($6). Then it goes on to compare them and the DK'S (except for the fact that they both use guitar, bass, drums and vocals. Lyrically a comparision between them and the DK's is like comparing SOD and Crass, ie they've got fuck all in common. The BABYSNAKES' lyrics mainly concern themselves with the lead singer "wanting his baby" and other shit. Whoever wrote the scene report (unsigned- I wonder why?) might find their LP the most interesting of the year, but I don't find 60's tinged commericial rock interesting. In short the BABYSNAKES represent the same kind of 'aternative' in Ireland as REM do in the U.S.A.

To you this might seem like a bout of sour grapes, but everything in this letter is a statement of fact not just an opinion (If you don't believe me send me a tape and I'll tape you the above mentioned bands), but I spent time and effort trying to say something about what is really going on here and it seems ridiculous to print photographs that have absolutely nothing to do about this kind of music. That's fair enough, but I would have thought that Rolling Stone would have been a forum for this kind of stuff not MRR. Judge the situation for yourself.

If anbody would like to hear any good Irish stuff please write: Michael/ 26 Spencer Villas/ Glenageary, Co. Dublin/ Ireland.

Dear MRR:

What's been nagging at me since I began reading your magazine is the vast intolerance and prejudice expressed in many of your letters, columns and interviews. I think it's very damaging to judge and dismiss individuals or entire groups based on superficial observations of what they eat, wear, their type of music, who they fuck, etc. That seems very closed-minded.

Shouldn't one of the duties of those involved in the underground be to present but also consider or at least listen to alternative ideas? Just because you don't agree with someone does not mean you can't learn from that person in some way or share viewpoints. And if you encounter any barriers which prevent further communication, then you have the option to try to circumvent those barriers or move on. There are people who haven't been sufficiently exposed to certain concepts. and that should not automatically invalidate their opinions.

I realize that, with all I've said, there are issues and people each of us simply don't give a shit about. So my bottom line is this - anything you feel strongly enough for or against should always be researched, discussed, and evaluated until you arrive at an intelligent, well-informed conclusion, instead of jumping on bandwagons.

Now, on a completely different note, I'd like to talk about the type of emotional blackmail gaining popularity among corporations that produce supermarket goods. Pepsi and Frito Lay will graciously donate a portion of the receipts from the purchase of specific items to a children's park fund and the "Just Say No" campaign, respectively. What is overlooked by the public is the fact that these and other companies establish a ceiling of the amount they're willing to contribute. For example, Pepsi offers to donate a nickel from each sale of their two-liter bottles. "up to $250,000". Remember that this is a national, multi-million dollar company. I'll give you three guesses as to where the excess money goes, and the first two don't count. If any of these capitalists were truly interested in helping others, they'd offer a realistic amount to more urgent programs, such as feeding and housing the homeless. Instead, they're just tossing another coin into an already corrupt well (large, duplicious charities).

I'm through ranting. Thank you for your time. Anyone is welcome to write me:
Archie Washington/ 11800 Braesview #1305/ San Antonio/ TX 78232. I answer all letters.

P.S. Ace Backwords is totally cool.

Dear MRR,

I have a few thousand things I'd like to say, but I'll try and be brief. First off your magazine is great and it's one of the only ones I buy. Also I want to tell Mykel Board that I disagree with him most of the time but that he has the rare ability to piss people off no end and I always read his column. To Lawrence Livermore: I've always agreed with your viewpoint completely and I look forward to reading your column every month. In #65 when you talked of straightedge I think you made some very valid points about how closeminded it can be at times but I feel the ned to throw my own two cents in. I'm completely straight, but only because of a concsious choice I made in 9th grade (I'm now a freshman in college). I used to drink and I never had the urge to smoke or do drugs, ever. I quit before I'd ever even heard of Minor Threat or the straightedge movement for that matter. I feel a great deal of alienation even from other people in the scene. I had no idea that others were so inclined towards a chemical free lifestyle. It also really showed me who my real friends were. What I'm getting at is that even in our great scene there are a lot of people who base their life on beer as much or more than the party jock-rama class. I'm not telling people what is wrong or right, and I'm talking primarily about beer/liquor. If you have to show the world that you drink 5 cases a day it just seems so Spuds McKenzie-ish (i.e. Gang Green). I think either extreme sucks, my friends who drink don't make a big deal about it and I don't try to tell them that I disagree with what they do. It doesn't have to be a big deal unless both sides make it into one. Also, I think that most drugs are bad shit, but they should be legal. People need the right to do with their body what they choose. At some point the government needs to let people run their own lives, and if they fuck up

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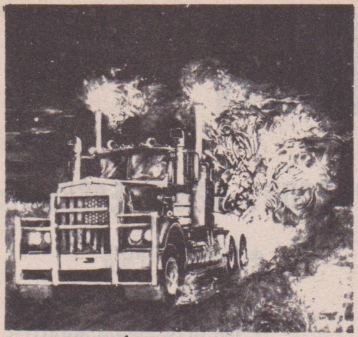

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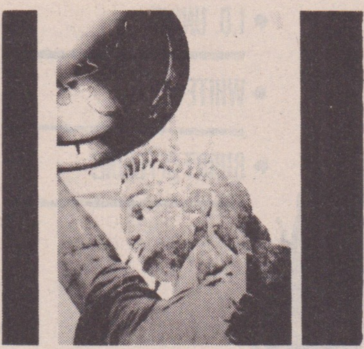

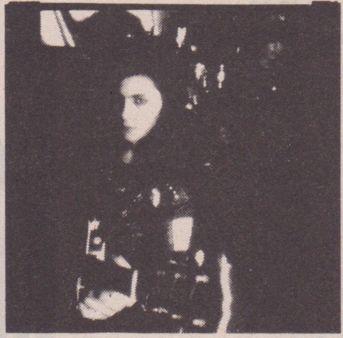

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then hopefully they can learn from their mistakes. If we pumped money into rehab instead of the Zero Tolerance bullshit then we'd help those who wanted to kick drugs do so. Most who try to do rehab get turned away because of lack of room in the programs. We're turning away those who want help and forgiving those who don't. In any case, Lawrence Livermore is a very intelligent writer and I'd like to shake his hand because he's been an intelligent influence in the way I view things. Lastly to Brenda A.K.A. Beij, You're right about a lot of females inviting sexism. I'm glad you said it instead of Mykel Board because if he had said it then it would have been dismissed as sexism. I go to school on Staten Island and it's mall chick-hairspray-skintight-o-rama there. The trouble is the guys eat it up. They are of the rock-n-roll-gas station-perfect wax job-mag wheel-disco-hot guy variety and most of them don't seem to like me much. In any case your point was very good. If anyone is interested in writing I'll do my best to write back. Peace, love and shit,
Jeff Winterberg of Fonduker/ 15 West 11th Street/ Bayonne, NJ 07002.
P.S. Listen to Beefeater.

Dear MRR and everyone else who's reading,
I have two very important things on my mind that I would like to express which I feel everyone should be able to relate too.
First off, I'm from Chicago and I'm in a band called Gear. From being in Gear and other bands in the past, I've learned a lot about this big "scene".
First of all, when I was introduced to the scene I was really amazed and impressed. Everyone was friends and everyone cared for each other. People used to come to all of our practices. They used to support us and help us and we would do the same for them. Now, everyone goes off into their own little groups, talks about each other, screws each other over, (not just Lisa) and no one gives a shit about anyone else anymore. I thought the reason for being part of a "scene" was to get away from all that. These big "punks" are just as narrow-minded and self centered as some of the idiots at my school.
Secondly, if everyone says that they are gonna go to the show, then why don't they go? Sure, they'll go pay ten to thirteen dollars to see the Circle Jerks and 7 seconds. But when a local show for four dollars comes along, no one's there. Supporting local bands doesn't take much. But if you SAY you are gonna go then go. Don't lie and then have an excuse on why you couldn't make it. And I think I speak for a lot more people than just for myself.
I want to know why is everyone falling apart. I thought we were ALL together. Not just some here and some there. But the one's who do care, well, you know who you are. Any comments:
Rich Wiley/ 301 Birch Dr./ Glenwood, IL 60425/ (312) 758-2853

Ace Backwords and MRR crew:
When I started being a punk, people challenged that I might be a poser and would phase out. I thought this unnecessary and insulting. In your column in #64, you challenge, "Which side of the line will you be on when you're 31?" Well, there other "alternatives" besides punk.
I still sport my mohawk of 2 years as a political statement against prejudice, but unfortunately most people think it's a rebelious fashion "phase". I think punk could be revitalized by making the general public aware of what the basic movement is (was) all about. While I'm ignored because I am nobody and unaffiliated, you have some history and could garner some respect from mainstream editors if you'd speak out and explain, instead of incustously seperating punk from the rest of the world.
As for where I'll be when I'm 31, eight years is a hell of a long, tedious time, and being "punk" doesn't make it any more fullfilling. I'm burnt out on promises and complaints.
Working within the system, fighting the (im)morality of the system, and waiting for something wlse to exist is a way of life, but I don't have to be punk to do it.
My life changed and I took what punk offered, much of it pain and anguish. But I'm tired of eating raw meat. I'd like to experience advances and new insights, but all around I see people who are too comfortable to stretch, including punks who claim elite status. I've seen as many sadistic, stagnant, ignorant, and righteous punks as any one else and somehow punk just gives them license to be this, where others might hide it.
Do you just want people to stroke your ego? So you continue to play that game, give punk people what they want, and they'll do you. You can resign yourself. If I recover, I'll continue to shovel the garbage onto those who still refuse that it exists.
Thankless, hopeless, and pissed,
Mary Branning/ 812 Coriander St #238/ Torrance, CA 90502
P.S. Do you know that currently, if a financially established professional man commits molestation or rape upon a young female, his peers will often find him not guilty because "it would be hard for him to rebuild his life."
WHERE HAS YOUR STEAM TO FIGHT THESE THINGS GONE? Do you become complacent after that 30th birthday??!!

Dear MRR readers,
LA PEAU DE CA CRAINT is a zine based in Bordeaux, France. (you know, the wine) For instance, I've learned typewritting! No, seriously (what?) it has made me change my way to see the people who play in bands. As I started the zine, I thought groups had something more compared to the "common". But little, I realized they were just human beings. So, now, my friends and I have decided to ban from the pages of the zine every band that wouldn't have a radical and alternative attitude. Through the mistakes, I think we have progressed. We are fed up with those groups who have "rock 'n' roll attitudes" and stupid lyrics; in France many groups say they are alternatives, but they are often perpetuating these old rockers' schemes. Even some so-called punk-bands do that. A "radical and alternative attitude" means to me that bands should be conscious of the world that surrounds us and should act "differently"... Oh, shit, humor is still there's, of course, and we also try to write infos about politics, squats, etc...Of course, we want to trade our zine and we love getting mail-we answer all letters, except the fascist crap-Last June, I was feeling like stopping the zine; but now, I've decided it's time for a new start.
I also run a radio show every week in Bordeaux; it's called "Nightshift revolt", on a radio station called "La clé des ondes", 95.3 FM. On this radio, there are shows runned by the Basque people who live in Bordeaux (the Basque country is just two hundreds kilometeters far) buy migrants from Portugal, from North Africa, or from South Africa, by feminists... We try to be the most "radical & alternative" possible, which means just playing on the air groups that are on indie labels, or better, on alternative labels...We also provide as much alternative infos as possible, all dealing with subjects that surround the scene.
Last but not least, we also try to put on gigs, also in an alternative way. We've yet had: Bérurier Noir-Nuclear Device, The Brigades, The Neurotics, Atilla, The Stockbroker, and we are going to have: The Brigades, Red London (GB), The B-Call (West Germany), Les Thugs, etc... All this is done in a non-profit way, so every band that passes through the South West of France and who is interested in paying playing in Bordeaux, you know what to do! No metal or fascist crap, please!
Laurent Dussutour/ Chemin de Citon/ 33360 La Tresne/ France/ PH. 56-20-74-96
P.S. I forgot to tell you I also have specific political activities. Indeed, I'm a current member of the SCALP. These are the initial letter for "Section Carrément Anti Le Pen", which means,"Section Straight Against Le Pen"... Don't you know Le Pen? I hope you do. He is the leader of the extreme right party, the national front national, as we call it, who has reached to more than 14% of the votes at the presidentia election, last May, in France. Our goal is the vanishing of this fascist party, and also the vanishing of every fascist idea or practice in France. In our town of Bordeaux, we have a specific action in a part of the town where there are lots of migrants attacked by the fascists. At "alternative" gigs, we also forbid the fascists to get in (the entrance is closed to nazi skins or nazi punks, to nazi bikers). We also fight against migrants or basques expulsions, that our so-called socialist government had began in 1984, for the right to a decent living for everyone... Another of our activities is to fight for the independence of Kanaky- the right name for New Caledonia. Smash the fascists!

Dear MRR and friends,
This letter is a response to what Mr. Funderburg said in issue #65, that one way to deal with the skinhead problem is not to let them into shows. "The way to stop the skinhead problem is quite simple", he says "stop letting them into shows. Put it on the flyer, no skinheads, this is a punk show!"
Now I agree that skinheads are big assholes, but wouldn't barring them (does that go for bald people too?) from shows be just another form of discrimination (in think of all the violence it would cause). I mean, if a skinhead organized a show, would you agree that they could put "no faggots, niggers, commies, jews, or punks" on their ad? Probably not.
If a skinhead wants to go to a punk show, let him. It is his/her right, but if she/he starts problems, boot his/her red, white, and blue ass out! Well enough for now, peace, love, and thought (and feel free to write)
Joseph A. Gervasi/ 142 Frankford Ave/ Blackwood, NJ 08012
P.S. If you want to read some incredible books, read anything by Harlan Ellison.
P.P.S. Why is it that I think that Eugene of Whipping Boy's letter about pissing in issue #65 was the stupidest thing I've read sonce Mykel Board's column?

Dear MRR & friends,
Wandering through issue 64 my eyes laid down on the French scene report. Memories came back. Euskadi North. Ten years ago, my father was on a hunger strike. We were Basque refugees that had to leave their country due to our opposition to the fascist Spanish government. It's sad to tell but some of my first memories are of riots, cop charges, and tear gas. Not a really easy childhood! By this time, the fight against fascism and Spanish centralism was expressed by violent direct action. Every week some cops were killed and, as a logical reaction, lots of civilians were arrested and others killed. It was a small Civil War led, in the anti-fascism front, by the terrorist armed group ETA (Euskadi And Freedom). When this organization came to life, they had a

Letters

really strange ideology behind them. Something like a Catholic-nationalistic-Marxist idea close to right wing nationalism and racism. A little hard to swallow, isn't it? But they were the only effective alternative agianst Franco's represive policy. In the seventies their ideology became more leftist although they still focused very much into the nationalistic side of the struggle. ETA was being delimitated into two blocks. One was fighting to end the Francos dictatorship and establish a democratic system. The other was fighting to create a new nation with a Stalinist kind of government. And then came 1977. No, the birth of punk wasn't so important for us. In 1977, Franco died and democracy came back to Spain after forty years of dictatorship. Things aren't prefect now and we have still lots to learn but at least we have freedom of speech, more tolerance and some other pretty silly and basic stuff like that. You might be wondering what the fuck does all this shit have to do with punk and hardcore. Don't be impatient fellow reader and go on reading. You can make use of the next full stop to have a drink (no alcohol, please) and relax yourself. C'mon boys, here we are again on Pirula Irratia FM...oops, sorry...I missed the point! Ah, yes, back to '77! While Sid was putting down the Queen, ETA was being disbanded. Remember the first block? They dropped weapons and went for another struggle even harder: to build a really democratic policy based on the force of words and thoughts. Some of them could do it and others sold out but that is another story. The second block went on and are still killing people (hey, cops are people. Does it sound punk?) And they created a political arm: Herri Batasuna (HB). This is your typical extreme left wing party, which is so extreme that it becomes a fascist one. Since their beginning they have tried to cope out all the alternative movements such as feminism, ecological issues and, yes, punk. Their reasoning is a little basic but effective if you are not with them, you are against them and five years ago all punk bands in Euskadi were with them. This part of the story could have been called something like The manipulation of the self called independent: OK, that sounds like a paranoiac's speech but give me a chance and then you will tell me who is the paranoiac. Let' s start with facts.

After reading all the crap I have written above, you will probably think that Euskadi is living under a huge police pressure. In this cop dominated environment it wasn't strange to see the first punkers growing as a plague between 1980 and 1981. Literally hundreds of youth were tired of being harrascd each weekend just for nothing but their age (terrorists of tomorrow) and decided to express their rage through music. From '81 to '84 about fifty punk bands emerged in Euskadi. Gigs took place in small clubs with very low prices or in open air spaces and for free. The interest of people in punk was growing. And HB, as a political culture, could see the potential of this raw music. When first punk started, they hated it. They spoke about it as an imperialistic product (typical fanatical bullshit). But suddenly they realized that the punk message was in a certain way compatable. Both hated cops. Both used violence (really?). It could be used to gain votes, a raw idea for Reagan, what about SOD playing for him? It would be fun to see these assholes doing publicity for RR.

And then the circus started. HB came up with their idea of "Martxa Eta Borroka" ("Fun And Fight"). This campaign was a musical one which went on for three years. Each weekend there were about 25 gigs. Almost all of them were performed by punk bands. Sometimes there were even 5000 people at 1 gig. These huge gigs took place in open air spaces or sport installations. All around the place you could find Basque flags and HB slogans. That was MANIPULATION in all its splendour.

In the meantime, small places and squats were starting an alternative to this macro shit. These places are run by people involved in the scene in a deep manner. Either by making fanzines or playing in bands, some people of the HB's youth organization Jarrai tried to take control of some of these places but people didn't let them. These places are the only ones in Euskadi which book foreign and/or touring bands. The problem with these squats or gaztetxes is the lack of money and organization. But there are some places like Andoain or my town. Llodio where people give the best to each other in order to create cool, friendly and really alternative spaces. So, all band's get paid a minimum and have a place to sleep and eat. We have created a collective of local hardcore bands to promote gigs and putting out some releases. This collective is formed by the bands OBSTAFULO, FINISTERRAE, ESKUPTIJO, BASTARD and PAX. If you want some info about this bands collective write me.

On to other subjects. The all women issue was a really great idea. It's refreshing to see that there are also those strange creatures from outerspace called women (or "wymin") involved in such a deep manner in this cock-dominated scene (just kidding). Just one question: Could I consider myself a true punk if I like both women's minds and cunts? If there is any radical feminist reading this, please show me the truth about life, sex, love ard music. You know, thinking is such an awful sport.

To all the people who love putting down Mykel Board's columns. Being human involves having doubts and being cynical. So try to escape from your little punk world and try not to be so close-minded in your bunch of rules. You will enjoy life twice as much.

Yesterday I went to a record shop just to look around. I could see records by YOUTH OF TODAY, RKL, HARD ONS, X-CRETA... at the abusive price of $14. Labels, why don't you take control of your products or try to get in touch with alternative distributors? I can give you some addresses. Write me!

Speaking of records, I'm putting out an all review mini zine called <u>HTM</u> (DIY). It's for free and has free ad space, so you could send me some of your releases and ads. I want to expand the zine with interviews and artwork. It would be great if you could send me stuff to print but please try to be as much original as possible. Thanks.

Our collective is called TXITXARRA and we have a catalog of about 100 records and tapes from all around the world only for <u>tape trading</u>. We are looking for all kind of alternative/underground music. If you want it, please send your list and two IRC's. Anyone willing to get more info or just wanting to express him/herself can write me at the following address. Please send an IRC and a long letter to:

Ernesto Navarro/ Calle Carmen 8, 4°A, 01400 Llodio (Avala), Spain.

MRR Readers:

Did anyone who called for "free gifts" offered by some of the fundamentalist Christian organizations receive junk mail from other right wing groups? If you did, then they have garnered more money by selling your name on the mailing lists that they sell to organizations with similar targets. It's standard practice.

This occured to me when I subscribed to <u>Utne Reader</u>. I started to get glossy brocures from well established, liberal-bias magazines and investment groups. Magazines and special interest groups create more income for themselves by offering incentives, like free gifts, discounts, refunds and rebates, that will add to their mailing lis. I still read Utne Reader; it's a good source for information. But I don't get it bysubscription anymore because I'm not comfortable with the possibilities that come with being on a list.

Calling the prayer lines works only if you don't offer any information. It's another way to obtain a mailing list from misinformed, insecure people. If you learn how these institutions practice business and earn financial support then you will know how to subvert their intentions and communicate yours.

Go to the library and look under subjects such as marketing; advertising; social, industrial and behavioral psychology. I have a few books I can recommend: <u>Language in Thought and Action</u>, by S.I. Hayakawa; <u>The Hidden Persuaders</u>, by Vance Packard; <u>The Man Nobody Knows</u>, by Bruce Barton and <u>Slogans</u>, by Gale Research. The first two have bibliographies. The last two you will probably have to get through inter-library loan. Novels that approach this subject are considered science fiction.

Nuff said. People remember much better what they have learned on their own.

Thor Haldol/ POB 3392/ Longwood, FL 32779

MRR,

I just came across a quote that fits my response to all the worries expressed about Jello Biafra's so-called crusade against censorship: "controversy equalizes fools and wise men in the same way and the fools know it." Biafra's trial put him in a precarious situation. His company almost went under because of legal harassment from a group who exploited the publics' ignorance of him (all they had to do was mention the words punk and pornography in the same sentence). He was forced into a system of two-valued orientation (good guys vs. bad guys). It would be unreasonable to expect him to view the prosecution—or anyone supporting them as anything other than bad. Has anyone been in a fight without the "him or me" mentality ruling his thoughts?

It is not Biafra's responsibility to prevent us from seeing him as a fuhrer or a guru; it is our own.

Thor Haldol/ POB 3392/ Longwood FL 32779

Maximum R&R,

I am extremely interested in the alternative music scene. However, I live in a geographically isolated area within the church belt of Texas. There really is no underground within this area, but there are a lot of posers. You can imagine how difficult it is to find good music here. You see, ignorance has lead to a kind of prejudice against punkers/wavers in this area. More on that later. I'm new at this "alternative" stuff and I am hoping that you can help me out. I am unfamiliar with the different kinds of punk music. I'd like to correspond with someone out there who wouldn't mind informing me and keeping me informed.

Now the local scene report. The majority of the scene is comprised of students like myself. Of the 5000 high school students in this region, only about 100 are involved in this fascinating subculture. But only about fifty are really into the scene. The rest are just trying to piss off their parents. They're doing a pretty good job of it too but they're giving everyone else a bad rep in the process. Now every parent and congregation is convinced that all punkers are actually violent, satanic, neo-nazi drug addicts who are out to destroy this "pleasant community." And further, that all wavers are gays trying to demoralize the youth of this city. Outrageous, isn't it!?!? A brief example of what this has lead to. About two years ago, a senior at my high school was quickly suspended because she had a mowhawk!! The excuse? It was disruptive to

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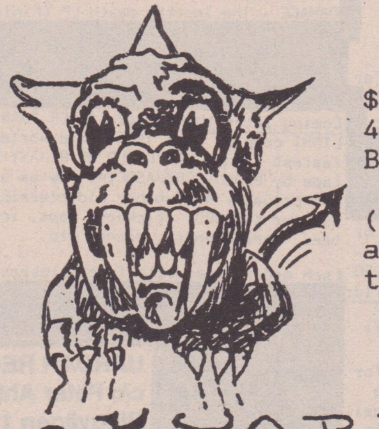

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the classroom environment. HA! I'd like to change all this and maybe get a regional fanzine going. Or even better, some kind of record distribution. Anything to get peoples attention long enough to see what punksters really are and the different things they stand for. Perhaps I can change everyones opinion.

Readers, please comment, I need the mail to keep me occupied. It gets up to 102 degrees here every day and I've got nothing better to do besides sit in front of an air conditioner listening to music that friends and I manage to smuggle into the area. That reminds me, we only have two record stores here. Music Den, which over prices their tapes and doesn't even have an import section, and Hastings, they have an import section, but it sucks. Bauhaus doesn't exist, and you have to special order Government Issue, D.R.I, etc. Get the idea? I found MRR while visiting my father in California. I plan to visit more frequently. Write to: Treblinka/ 865 Poplar Street/ Abilene TX 79602.

Dear MRR,

Apologies for this letter not geing typed, but it's very important that you print it if at all possible. a few months back, (issue #60) you printed a letter of mine describing an incident that took place in Annville, PA. involving Warzone. Well, when that letter was written, I didn't have my facts right whatsoever. I wrote the letter entirely on what I had been told by some locals, without bothering to get both sides of the story and the blame for the whole mess was wrongly placed on Warzone. I won't go into much detail here, but after hearing both sides of the story, it turns out that the fight was not started by Warzone, but instead, by a few locals. Also, Warzone's participation in the fight consisted of trying to break things up. When I wrote my original letter, it was nothing but the story I had been given by a few people who didn't have their facts straight. The first letter was written out of anger, which was directed at the wrong party. Let me add that I've spoken to Ray on the phone about things and not once did he threaten violence or blow up at me at all, in fact he was incredibly understanding about the whole situation. Please print this letter, hopefully some kind of amends can be made for the damage I've done through my blind stupidity. Warzone has shown me nothing but faith and respect about this matter, and this is the only way I can think of to return that respect and hopefully straighten things out. This whole matter has made me feel like a real asshole, sincere apologies to Warzone, MRR and all it's readers. Thanks,
Jay/ Mechanicsburg PA

Dear Everyone,

Perhaps you are the one that can help a girl searching for information. I have heard rumors and tempting tidbits on anarchist communities that have existed. Beyond being just interesting, the very thought sustains my hope that there is something worth doing in my life. I am willing, in fact hoping to travel anywhere for such a community. Further, anything along the same line could be just as perfect. Perhaps someone out there has a club committed to the ideals and music of punk. If you need help, I am the person. I'm sure by now you get the idea of what I'm looking for. Help me out and maybe I'll be able to help you. Ya Reinier/ PO Box 97/ Graton, CA 95444

To whom it may concern:

This is a letter regarding hatred. A emotion I feel is a little too common within the punk scene. Everybody hates everybody else. Skins and punks. Straight edge and druggies. Women's lib and and anyone who does anything even slightly sexual.

True, the whole ideas of punk are based on hatred, but not for itself, for the world that has fucked us over. Negative feelings should be directed at those who make your life difficult, the police, the klan, teachers, government, Nazis, jocks, Republicans, any of the large assortment of people who are apathetic and just want to "fit in". These are the people you should spit at, (not that I'm a proponent of hatred, just that if you must, at least aim it at those who deserve it.) not your own kind.

Unity in the scene is what we need. People banding together to fight a common enemy, the system. With constant feuding amongst the little cliques that form amongst every punk crowd, nothing ever gets accomplished.

I'm sure everyone knows about the sixties, when blacks all joined together for equal rights. They staged rallies, held protests, made speeches, everything, and sure enough, no longer do blacks have to sit at the back of the bus. Look how far they came, and look at us. If we could get even the slightest bit of organization, coherence, we could very easily become a major force.

But enough of my incessant ramblings, I'm sure you've heard enough, and I'm sure if I go on I will contradict myself (if I haven't already) and sound like an utter fool, prompting tons of hate mail and ending up making me feel really stupid. Yours in nothing,
Sasha Clapper/ 4210 Tangle Ln./ Winston-Salem (cancer capital of the world)/ NC 27106

MRR:

I left Lawrence, KS in May after being there four years. From 1983-86, Lawrence was better than Athens, GA. Bands such as the EMBARRASSMENT, the MICRONOTZ, NEAR DEATH EXPERIENCE, and BROMPTON'S COCKTAIL played frequent, cheap, all-ages shows to non-clique audiences. When those bands broke up, President Bonzo got the government off our backs by raising the drinking age from 18 to 21, and the scene got "tight." The final blow came when the University of Kansas Board of Regents engineered a takeover of the campus radio station, KJHK, by a pack of resume´-builders. Wielding U2 albums and firing disloyal disc jockeys, the new management turned KJHK into the Sound Alternative, Inc. Their listening audience was already large, but the big shots knew they could profit even more from a dull college-pop station. I like the BEATLES and REM, but I don't need to hear them cloned. Many college radio bands are former punk bands who, don't realize that pop can be generic, too. They say, "Dude, what has more possibilities, the DEAD KENNEDYS or the BEATLES?" At this point, neither band has many possibilities. They also say that hardcore is "dated," so where does that leave the 60's? Play something new, for once!

Before I left Lawrence, I helped cause trouble with the new KJHK commanders. I'm sending them a copy of this letter, so now they'll know that I was the one who brought in the tapes by SATAN'S PENIS (Springfield, MO "mind fallout"). Also, when KJHK helped put on the "Quest for Vinyl" shows used on the 'Live from Lawrence' compilation (and took all the credit), I put on a "Quest for Rejects" show with 5 bands who didn't get chosen for the record. The new KJHK dictators could learn something from KBOO, a radio station here in Portland which is supported entirely by its listeners.

The Lawrence music scene, like many others, doesn't "suck," but it needs to be shaken up a little bit. Thanks to anyone who helped with or attended "Quest for Rejects." Roast Quayle in '88!
Ben Asher/ 1513-C SE Morrison/ Portland, OR 97214

P.S. I saw TIMOTHY LEARY in Lawrence last fall, and boy, was he dodgy when asked about the CIA's role in JOHN LENNON'S assassination.

Hey, all you Rambos! Know where SYLVESTER STALLONE was during Vietnam? 1965-67: Athletic Coach at a private Swiss girls' school. 1967-69: U of Miami acting school (?!?). Early 70's: Star of a soft-core porn film, A Party at Kitty and Studs. Other famous chicken hawks include BONZO (Hollywood film crew), PAT ROBERTSON (Liquor officer, thanks to Daddy), ELLIOTT ABRAMS (In school), DAN QUAYLE (National Guard, thanks to Daddy), and probably WARZONE and friends.

Dear Readers,

Here is the standard do it yourself MRR letter kit-adjust to suit, dear readers, and have a dead cert chance of getting your name in print! Ok, lets go-(delete as appropriate)

Dear MRR,

So,_____from________thinks_______?" How fucking dumb can you get! It's obvious to say any intelligent, caring, socially aware skinhead/ homosexual/ feminist/ MRR columnist that not all skinheads/ homosexuals/ feminists/ MRR columnists are the same as the image portrayed by skinheads/ homosexuals/ feminists/ MRR columnists in the Fascist/ Communist newspapers/ that shows/ last 65 editions of Maximum RocknRoll! If punk really was meant to be a united force against social indoctrinatron...(continues for 287 pages in this vein)...anyway, if anyone agrees with me or would like to write, or both, you can't contact me cos you've read it all before and can't be bothered-unity, peace, and (something too weird to appear different,
_________(insert YOUR name here)"

Good, eh?, The cynical fish.

Dear Max R'n'R,

This is Joe, formerly of LIFE SENTENCE, now of AFTERLIFE. I've sat here quietly for the past months while I let the accusations and bullshit fly. Well, now it is time for me to speak up for myself. First off, let me sort of explain what has happened over the past year. LIFE SENTENCE, which once consisted of me, Tom, and Eric, broke up last August. Then a few months later, Tom and I tried to reform the band without Eric. Eric sued us and after months of feeding our lawyers big bucks, we settled and Eric won the rights to the name. Eric now has a new LIFE SENTENCE which I haven't heard yet so I won't comment on, yet Eric felt the need to say we went "glam rock" or "commercial rock" without hearing us. Tom and I formed a new band called AFTERLIFE with Chopper Stepe (ex-Neg.Element/Caustic Defiance) on guitar. It is still hardcore but with a little more '77 punk influence and also some experimenting. We are recording an LP for Walkthrufyre Records soon.

Now to get down to why I really wrote. It is about Ben Weasel's (appropiate name) COMMENTS about AFTERLIFE in his scene report. Now was it a "scene report" or "Ben Weasel attacks bands that don't kiss his ass" report? Ben Weasel is one of (and sadly there are many) the biggest hypocrites in the Chicago scene. He pretends to be "punker than thou" yet doesn't think twice about ripping off the bands he puts on. Case in point: AFTERLIFE headlined one of his shows a few months back and we had a $175 guarantee. Roughly 200 people show up and we get $50. Hmmm, something is wrong here. Where

did all the money go? Perhaps to your "downing beers" habit? Also since you live at home with Mommy and Daddy and have no job, how do you afford to buy your hardcore records, and take your band on tour and into the studio so much? Ever hear the song "Punks for Profit"? And as far as "promoters not wanting to touch us with a ten foot pole" What a joke! We've only played three shows: Lawerence KS, St. Louis, and your show. We haven't attempted to set up others because some of us in this world have jobs and debts. Hey Ben, can I start putting on shows with you? It seems to be very profitable. Maybe then I can pay off these lawyer bills.

Well, Ben like the old Clash (ever hear of them?) song goes, I guess you're just "turning rebellion into money". Yours Truly,
Joe/ 4022 N.Clarendon Apt. B5/ Chicago IL 60613

Hey listen up,

Sincere apologies go out to everyone who ordered from us at Schism and has not received it yet. I know it's a little late for excuses, but me and Alex were gone all summer on the YOUTH OF TODAY tour and our mail order had to be put on hold. But rest assured, we will send all orders shortly. With apologies out of the way, here's how you can help us with mail order:

Please make out money orders to Alex Brown only, not to Schism Records. If you're writing for info or a catalog, always include an SASE. If you asked for this over the summer and haven't heard back, please do send in an SASE. Overseas orders, please send 2 extra dollars per item for postage.

Thanks for the patience and understanding.
Porcell c/o Schism Records/ 255 N 8th St #41/ Brooklyn, NY 11211

P.S. Jeff Bale: that cheapshot you made on Revelation Records in your TOKEN ENTRY review was stupid and unnecessary—and it's only gonna cause more bad feelings and competition in a scene that's already plagued with it.

Greetings MRR,

This letter isn't about the merchandising deal that SUICIDAL TENDENCIES and Fisher-Price made to corner the "toddler thrasher" market through plastic crib boards or the Pulitzer prize winning column of Mykel Board. Instead, I want to talk about the need to increase the flow of communication between college alternative music organizations and to introduce the world to my organization in the middle of Iowa.

I'm president of the Ames Alternative Music Coalition at Iowa State University. This coalition was inspired by the limited exposure to a lot of independent (truely independent) alternative music (punk, post punk, experimental, ska, free jazz, good speed) in the Ames area and the organizations in the midwest like Illinois State Champagne-Urbana's group. The coalition's goals are to provide all ages gigs at various non-bar venues, getting touring independent bands to play here (we're not too far from Des Moines or Minneapolis) along with local talent, benefit gigs for charities and good causes, and to bring together a diverse crowd for this stuff. By diverse crowd, I mean more than the usual hardcore crew and artists that show up for anything non mainstream. I'd like to see minorities, mods (if there are any in Central Iowa), and any one else with an open mind.

We're sort of new at this and I'm sure there's other organizations going through the same experience as well. I think that it would be great if the more experienced groups can send in advice or any helpful information. We could share information on our college scenes (local product, radio shows, politics, etc.) and lists of contacts, places to put up bands, and other items. Hopefully, we can even work together on some projects to mutually benefit us as well as the whole alternative scene.

The reasons why college groups should cooperate more are based upon the resources that are available to student organizations that the average kids outside of college usually don't have. For example, I'm sure some of our organizations get discount rates or free use of copiers, meeting places, halls on campus, newspaper ads, and/ or liability covered by the university, funding from the student government, and receiving grants for the arts. Plus, many of us are nonprofit so we don't have to worry about competing for bands or ripping kids off like those slimey promoters that infest this scene. It's up to people like us to maintain an active, independent scene instead of just talking and being nonconstructive.

So, bands, college organizations, and anyone else who's interested can contact us through my addsres. Please do it soon.
Ken Wong Larch /3314 Wolf ISU / Ames, Iowa 50013

To non-U.K. bands,

I'm sure you know the commission on I.M.O.'s, exchanging currency and postage tends to make the price of foreign tapes expensive. What I am planning to do is set up a non-profit tape label releasing demo's from groups throughout the world. This will make them more cheaply available to people in the U.K. So please send me your demo's. Include tape covers, lyric sheets, booklets, artwork, preferably unfolded for better quality copying/printing. English translations would be appreciated but are not necessary. As I intend to run the label on a non-profit basis I can't pay any bands but you will hopefully gain more interest and exposure in the U.K. I also hope to be able to sell tapes through other non-profit organizations for better distribution. Anyway if you're interested, contact:
Pete/ 12 Chestnut Avenue/ Clacton-on-Sea/ Essex CO15 2BG/ U.K.

Dear Friends,

Howdy. This letter is to let all of you out there in Musicland know that the Underground Railroad and Dry House are open again and ready to rock. We've had a long, hot, eventful summer and have reorganized as an employee-run collective. Our new phone number is (304)291-6994 and we're still at 123 Pleasant Street in Morgantown, West Virginia 26505. My name is Michelle and I'm still the booking agent.

Due to some misunderstandings in the past and some bands I've never met or talked to who hate me, it is now necessary for me to say that if you've booked a date here and it didn't happen, you didn't book it through me. If you're talking to someone about a date here, it should not be a guy named Paul. He's been helpful in the past in making referrals and letting bands know that the club is here, but lately he's taken it upon himself to book bands without letting anyone here know about them. This has led to some rather unpleasant situations and conversations with people I've worked with for years who talked to Paul during the months that we were closed.

The Underground Railroad has spent years building a reputation as a fun and fair place for bands to play and it really hurts to have some dude off the street with a telephone messing with our rep. If any of you out there have been hurt in the confusion, I sincerely apologize. We are not now and have never been in the business of screwing bands.

Thanks for your time. Sincerely, Michelle Wolford

Hi MRR

I am writing this letter as to respond to the crap that Arek (No.65) wrote. I'm 23 years old . I became a punk when I was 16, and I will stay one till I am dead . I had lived in Poland for years; 1976 to 1977 and 1980 to 1984. In 1983 I was playing with the band called DENAT at Jarocin festival, so I think I know something about Poland and the punk scene over there plus I still have contact with friends-who supply me with zines, tapes and information. Arek's letter really pissed me of. Such a lot of shit can only come from some stupid asshole who believes that piece of zine and few independent labels mean freedom.

That "freedom" is allowed by the governement (nice fuckers) ONLY to show how fucking great is this life in Poland in comparison to Soviet Union. During the Martial Law, where the fuck were you when tanks rolled on the streets of Poland? I can tell you that I was on the streets of Warsaw getting my ass and head kicked by the fucking Zomo (riot police) and I am proud of it. So don't write that damn shit that there is a freedom in Poland. It's for sure more freedom-like in Poland than in other countries of the Soviet Bloc. It is nothing in comparison to the western freedom and I am not any kind of defender of the West. Capitalism sucks the same way Socialism does!

Gosh! I almost forgot, maybe you are a son of some fucking party official! If so (I'm going to Poland in 1989 or 1990 to make a film about Jarocin festival) I will find you and rip off your fucking head, then I'll stuff your body with shit ! How do you like that?
Peter Ageson/ Toronto, Canada.

P.S. This year Jarocin was attacked by 13,000 fans of all the styles of music. Punk was represented by such bands like Okupacja'81, Kompania Karna, Pobieda, Zielone Zabki and others. I'm not sure about Dezerter but Armia and Aurora didn't play. Once again skins fought with punks; why the fuck can't they unite?

P.P.S. There is a tape with Polish bands from years 1985 to 88 available from Commando Records/ I0 Grenoble Dr #811/ Don Mills, Ont M3C IB6/ Canada.

Dear MRR

To those who wrote or intend to write to the Czech band PIVNI MOZOLY (band article in issue 65), please note that their contact address has recently changed: Now you have to write to: Petr Bergmann/ (Vlasta Razkova) / Korenskeho 13/ Praha 5-Smichov/ 15000/ CSSR/ Czechoslovakia.

Besides, has anybody out there news from Karl of Words of Warning Records (Wales)?? I've sent him a few LP's last February, and he never wrote back, despite I sent him several letters since. Thanx for your attention, Peace and Cooperation,
Luk Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France

Dear MRR:

In brief reply to the exhausting letter slagging us off in MRR 65: Gareth, don't presume to tell us whether we're "anarchists" or not; don't misquote us; don't misquote the Troops Out Movement; and if you're going to write about British soldiers getting killed in Ireland - stop relying for slanted use of words on the tabloid newspapers. Yours forever,
CHUMBAWAMBA c/o Box 4/ 52 Call Lane/ Leeds/ LSI 6DT/England

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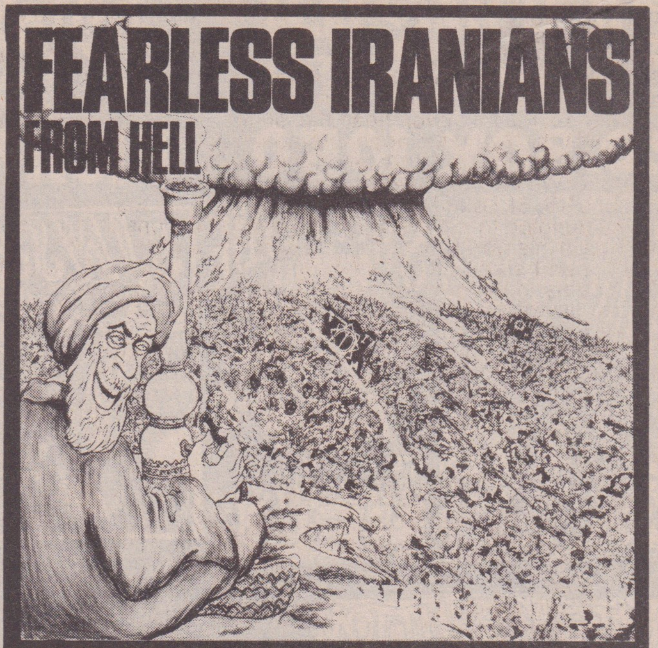

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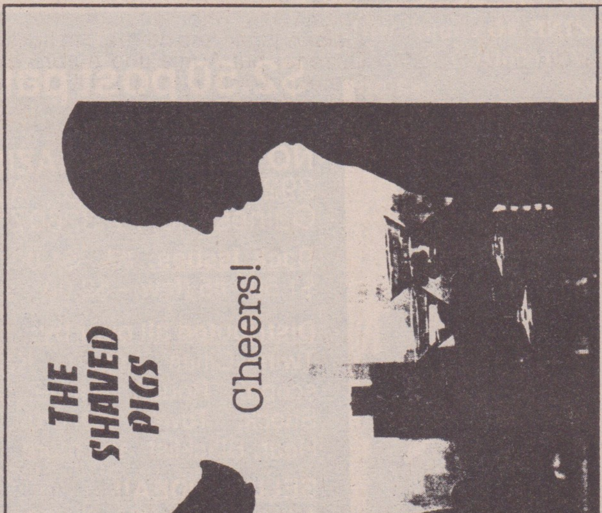

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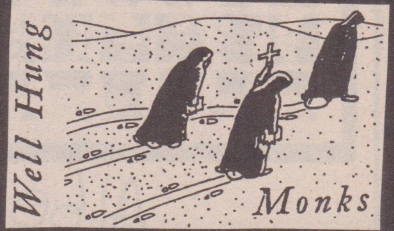

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By the time you read this the election will be over, and though it's always dangerous to make predictions, here's a pretty safe one: the United States will have a lousy new president. And we won't even be able to hope that he croaks or gets impeached, because the vice-president will be even worse.

Yeah, I'm probably talking about Bush and Quayle, but it could just as easily be the other two, whatever their names were. Right now I'm pretty depressed about the political condition of this country, and a little scared, too. I've been following politics since I was a kid in the 1950s, and this is the worst I've ever seen it. Back in the early 1960s when all us Catholic school kids were in love with John F. Kennedy and really believed him when he told us how America was going to hold up the light of liberty and justice for all the world to follow, I couldn't have imagined that my country would sink so low so fast.

Then of course Kennedy was gone, turned into a martyr and saint by an assassin's bullet before we could find out that maybe he wasn't as bright and shining as he appeared to be. The next guy, Lyndon B. Johnson, was no flaming liberal; he was the guy, after all, who sent half a million troops to Vietnam. But he still had some sense of decency, and he got all sorts of anti-poverty and civil rights programs going that might have had more success than they did if the war hadn't wrecked our economy (that's when the national debt you hear the politicians yapping about first started getting out of control).

But what made me think of LBJ was actually the guy who ran against him in 1964, Barry Goldwater. Goldwater, you see, was one of the most right wing candidates the Republicans had ever nominated. A lot of his support came from this group called the John Birch Society, who thought that anyone who wasn't in favor of nuking Red China (that's what they called it then) was probably a communist. Goldwater himself was fond of saying things like we should saw off the whole east coast and let it float out to sea (because of all the hoity-toity liberals who lived there).

Pretty soon Goldwater became a national joke. People would laugh when he showed up on TV in his silly horn-rimmed glasses talking about how the United Nations was undermining our national security. Time magazine took its readers on a tour of his desert compound where a solar-activated electric timer raised the American flag and played the national anthem every morning at dawn. The election wasn't even close; I think Goldwater carried maybe five states.

But while Barry Goldwater got laughed right out of the presidential race for his crackpot conservatism, today we've got a president and a lot of congressmen who make Goldwater look like a moderate, even a liberal. And there's another big difference. Goldwater, while he had screwy ideas, was fundamentally honest about what he believed. Today's right wingers, Bush and Reagan among them, are such habitual liars that they probably wouldn't recognize the truth if they ever (accidentally, of course) ran into it.

And except for a handful of radicals and malcontents (among whom I'm happy to number myself), nobody seems to care. You've got one of the most blatant imbeciles ever to occupy the office of president, who's spent eight years undermining and destroying nearly everything that is good about this country, and who's about to be replaced by an even more blatant imbecile. What do the media say about it? They suck it up. They treat these people as if they were deserving of respect, as if their nasty little scams were brilliant strokes of statesmanship, as if these mean spirited, double dealing, treacherous lowlife scumbags who have made a way of life out of systematically murdering and starving whole populations into submission somehow represent what the land of the free and the home of the brave is supposed to be about.

Hey, I've been living right here in the USA all this time, even if California is a little out on the edge (and I'm sure glad of that!). Could the America I grew up in really have changed that much? Where did these people who are running this country come from? Did someone open all the mental hospitals when I wasn't looking and tell the patients with delusions of grandeur to go out and join the Republican Party? Did someone pay off all the newspaper reporters to stop asking questions and only write things that make the government look good? Did someone slip something into the water that turned Americans into zombies who only care about getting a good paycheck and what's on TV tonight?

Yeah, I suppose the answer is yes to all those questions. And some of you will probably say, "Hey Lawrence, that's the way it's always been, congratulations for finally noticing."

But I don't think it's always been this bad. With all the things that were wrong with this country, I've always found plenty of reasons to be hopeful. When the American people aren't being bamboozled, bullied, manipulated, exploited and twisted into self-strangling knots by their government, their industry, and their communications media, they're capable of great things. This country was founded on rebellion, and that spirit has stayed alive through most of our history. Now rebellion is being bred out of us. Now the issue is survival.

Not just physical survival, although that's getting a lot tougher than it used to be. (When I got out of high school in 1965, you could go down to the local factory and get a job that paid enough so you could make a down payment on a house and a car and start supporting a family. Try doing that on the jobs they're offering 18 year-olds today.) But emotionally and intellectually and personally we're being constantly battered by forces that threaten to either turn us into cogs in the techno-industrial machine or simply squash us the way unruly or superfluous peasants have always been squashed when they got in the way of "progress."

When I was 20, revolution seemed like the obvious answer to the country's problems and a lot of my own, too (I was tired of paying rent, having a job, haircuts, parents, and a whole bunch of other stuff that I figured would be abolished by the new order). Today a revolution would probably just add to my personal problems, but it's starting to look as though it's the only thing that could get American society out of its current mess. Unfortunately, revolutions have a history of often creating bigger messes than the ones they started out with, and with all of the right wing gun nuts and left wing control freaks and street gangsters and petty criminals and barely functional idiots rattling around America, all armed to the teeth, I'm not confident the next American revolution will look as pretty in the history books as the first one did.

In the 1930s, as Hitler was solidifying his hold on Germany and beginning to expand his influence into other countries, one of the first things he did was to round up the artists and intellectuals and political activists. Those remaining were faced with the question of whether to stay and fight to save their country, or to get out while the getting was good and save themselves. A lot of them bailed out and headed for the United States. Most who stayed didn't survive. It was during that time that Winston Churchill observed, "The lights are going out all over Europe."

Today it looks to me like the lights are going out across America. Do I stay and fight? Hell, I don't even like to fight. I just want to play loud music and write stories and grow vegetables. Simple goals, but I'm wondering how much longer it will be possible to pursue them in this country I always thought of as home. As long as I can see any hope, I'll keep raising a ruckus, or as B. Dylan once said, "I'll stand on the shore until I start sinking." But like that song also said, it's a hard rain that's gonna fall, and from the looks of those storm clouds on the horizon, it might be time to start building me an ark.

I was madder than the anarchist who yelled "down with cops," then got mugged and had to call the police to save him. It was nasty. A team of tough men against a bunch of smiley tinsel towners! It's bad enough that someone named "Dallas" is going to manage the Yankees, but the Mets loosing to fat Tommy's butterball boys? What a disgrace! The world series will be as thrilling as St. Louis against Kansas City. I'll be sitting on the edge of my seat (and nodding off) for this one!!

Fortunately, a bit of comedy picked up my spirits after the baseball disaster. It was inadvertent, on the part, of all things, a vegetarian. Remember Mench Meier, the well meaning eco-freak I wrote about last month? He told me the funniest thing I've heard in ages and now I offer it to you.

You know the classic veggie stumper. You ask them why it's better to kill hundreds of plants than to kill animals. It is a logical argument that usually stops them cold. Well, this veggie thought he came up with an answer.

"You're right," he said, "it is just as bad to kill plants as it is to kill animals. But. . ." he smiled as if he got me on this one, "since

it takes sixteen pounds of plants to make one pound of meat, you are actually SAVING plants by eating them. You see, if you eat a pound of meat you're eating sixteen pounds of dead vegetables, but if you eat vegetables directly, you only kill one pound of them."

I sat for a second. Then I laughed. The "logic" of what he was saying was so twisted, it beat the old Abbot and Costello baseball routine. (I think WHO should've fielded that seventh game for The Mets.)

Here's what was implied by what Mench said: when you kill an animal, it stops eating. When it stops eating, it stops killing plants. If you eat a pound of meat, you eat sixteen pounds of plants. If that pound of meat were still living, it would go on consuming plants at the rate of sixteen to one. By killing the animal that you eat, you are saving all the plants that the animal would eat had it lived. So by Mench's logic, the MORE plants you eat (actually, the more animals you kill), the more plants you save. This was funny enough, but it got better when I pointed this out to Mr. Meier.

"That's not right," he said, a bit flustered, "dead animals don't eat plants, but that doesn't mean you have to eat THEM." Just the picture of a world strewn with dead animals, uneaten, rotting on the ground, was too much. I could see farms littered with dead cows and chickens—all killed to save the grass and wheat. I could see a field of dead pigs, lying with their throats slit to save helpless ears of corn. Rivers filled with dead fish, floating belly up, killed to save the world's algae and plankton. Laughter exploded out of me like a fart after beans. A laugh like that is just what I needed to save me from thinking about the horrors of an all-California World Series. I'm not sure if eating vegetables makes you funny or it just makes you stupid—but I'm glad somebody does it.

So, we've got the thrill of a stupid World Series and the thrill of stupid vegies. If your collective hearts can take it, I want to write about a third thrill: the presidential election.

I'm writing this on October 15. There's about three weeks till Bush-day. I will vote either for Ron Paul, on the Libertarian ticket, or Gus Hall, the eternal commie candidate. Of course, I dislike commies as much as the next guy, but I figure every commie vote in the U.S. is a vote for trouble. And I LOVE trouble.

Bush's TV commercials almost make me want to vote for the Duke. "I believe in a gentler America..." PULLL...EEZ! Give me a soyburger if you want to make me gag.! Still, it's not enough to lever a vote for the eyebrow man.

I really don't care who wins because I figured out what's going to happen. When Nixon ran against McGovern, the press knew all about the Watergate stuff. Nobody believed it, though. They assumed it was just election propaganda.

Then, after the election, the Watergate shit hit the Woodward and Bernstein fan. Nixon was impeached. Right now, with Americans so riled up about drugs, the same thing is going to happen to President Bush. After the election, all this stuff about Bush approving the selling of drugs to fund the Contras is going to come out. People will be outraged. (Although all the facts are already known, no one believes them.) Bush will impeached. It'll be President Quail by 1990

Because of the national debt and the ineptitude of Quail, the economy will crash like a Gilman Street stagediver. Quail will get the blame. The Republicans of the late 80's will be like the Republicans of the late 20's. In 1992, the Democrats will take over. They'll get us into a nice foreign war to bring us out of the depression. And they'll stay in power for a quarter of a century, just like the last time. That's my prediction, anyway.

"But what about the Supreme Court?" cry my friends who are pulling the Dukakis lesser-lever-of two-evils.

That is a problem. The only two good guys left on the court are in their eighties. Presidents Bush and Quail will probably get to replace them. But, in a way, a right-wing court may not be such a bad thing. At least it'll teach the feminists a lesson.

All through America, local feminist groups have teamed up with the TV preacher right to fight pornography. In Minneapolis and Indianapolis among other places, they won. OK girls, now it's time feel the prick of your actions. You worked with those guys, now see what it's like living under them. You used the rightwingers to get PLAYBOY removed from Seven-Eleven. Now have a taste of them as they remove abortion clinics. You supported them as they passed tougher laws against prostitution and child sex. Now suffer through their tougher laws against lesbianism and women's rights. You buttered your bread. Now you'll have to sleep in it.

Between the election and the Playoffs, this month could've been a total loss, but: Every once-in-awhile a Goddess comes a long. You know, a girl so overwhelmingly captivating that you'd disembowel your father, or suck off GG Allin just to talk to her? There's not a lot of these Goddesses; often they disappear or do stupid things like marry singers from Holland. They are as rare as Dead Sea Scrolls and a hundred times as valuable. Early this month I saw the BAR B QUE KILLERS, a band from Canada. The girl who sings lead for them is such a Goddess. I tried to talk to her after the set at CBGBs.

"I thought you were great." I stuttered, as I often do when I approach the unapproachable. "What about the rest of the band?" she asked. They were all standing there.

"They were very competent." I said, without taking my eyes off her. Unfortunately, she seemed to have less trouble taking her eyes off me. As a matter of fact, that was the last I saw of her for the rest of the night. But I had my glimpse—the month was not to go thrill-less. If you see her, give her my regards.

Oh, I guess there were a few other thrills— all music. I got to see some great bands like RAPEMAN, RITUAL TENSION and ROYAL TRUX. I also listened to a couple of gems— cassettes by STINKY FINGER (a male version of THE YEASTIE GIRLZ) and one by SIN (the missing link between MINOR THREAT and THE BUTTHOLE SURFERS.) Tomorrow is PRONG and LUDICHRIST at CBGBs. THE INSTIGATORS tour schedule said they were supposed to play, but they're not. Too bad. I would have had a lot of fun with those Crassbrits. My electronic computer pal from Illinois, Simone, asked me what it was like to live in a town with a scene. Hey, Simone, this is New York - a town with THE scene.

Okay, that's it for the meat of this month. There is something I want to suggest here in print. With the new expanded format, MRR has more space to add stuff. I suggest a reader's poll, like Flipside's. (Flipside's poll was a bit off the wall, though. People said that the best album cover ever was the SEX PISTOLS and BIG BLACK???! It's obvious that the best album cover ever is POISON IDEA's "Kings of Punk". But I guess you already know that most people are wrong.) My offerings on questions for the first survey have to do with a profile of the kind of person who reads MRR: Age, gender, sexual orientation, musical orientation, political orientation, race, bands loved/hated, preferred lubricant, when you expect to outgrow the zine, etc. Anybody have any other suggestions? —No. That's a suggestion I will NOT take. I've tried, but I can't reach.

A group of punks stood near the entrance to the Gilman St. Project, smoking cigarettes, drinking Jolt, and asking for spare change from other people hanging out. One of them went up to the front door, dumped a handful of change on the table and said "Can I get in for $1.75? It's all I got."

"Nope."

"OK." The punk laughed, scraped up all the change again, and headed out the door to join her friends.

Her friends. Did that surprise you? If not, you're lucky enough to have escaped your social training, or else you grew up in a different world. In our society, male is the norm and female is the exception. Kind of funny considering women are more than 50% of the population. And we're so used to it we don't usually even notice, unless we get caught by surprise. That first happened to me reading a psychology textbook. They had an example about some experiment, and they went on about "the subject did this" and "the subject did that" for a couple of paragraphs and then they threw in something about "she" — and for a second I didn't know who they were talking about — where did "she" come into this? Wasn't "the subject" a guy? I had "him" visualized in my head without even realizing it. But they never said it was a guy. Why would I visualize a guy?

The fact is, most of us automatically assume everyone is male unless someone comes out and says they're female. Except for words like nurse, social worker, babysitter, secretary etc. that have really strong associations with women, just about everything else is thought of as male. Doctor, lawyer, judge, politician, professor, boss, worker, slave, farmer, peasant, American, leader, friend, person, child, youth, adult, human being... the list just keeps going. All those words, for most people, conjure up a male image. And most of the time we don't realize it.

We notice it right away if suddenly it gets switched on us. But we're so used to thinking of males as the norm we usually don't notice it at all. I was talking to the (all-female) band Bitch Fight once after one of their shows and they were wondering why

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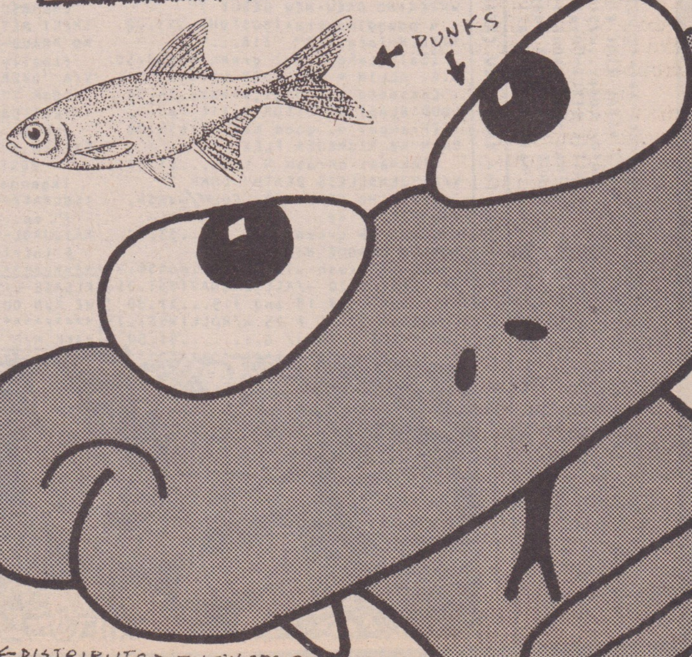

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the guys in the audience didn't get into them as much as they got into the (all-male) opening bands. I think it's because guys aren't used to having to relate to women. It makes them uncomfortable or something. We - women- are used to relating to men on stage, men on the screen, men in books, men everywhere. But most guys aren't used to relating to women as role models. That's how it seems, anyway. Am I wrong? Think about the books you like, the bands you like, the movies you like... are the "heroes" or main characters men or women?

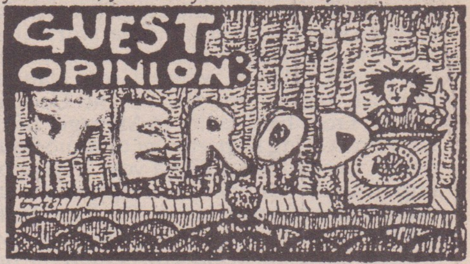
I've found that I've become more and more tired of having to relate to male role models. I tend to like all-female bands more than all-male bands in genereal, just because I'm tired of seeing BOYS on stage all the time. Most of my favorite books are written by women because I feel like I can relate better to the way women write. You can call it sexist if you want, but it's just a reaction. I'm glad I'm a woman, I've never wanted to be a man. And despite the feminist cry of oppression, there's a lot of advantages to being a woman in our society. But being overlooked about 85% of the time isn't one of them. And I've discovered that I just can't take it anymore. I can't even read books that use the words "man" or "men" when they mean "person" or "people". Even if I want to read them — there's a lot of books with important ideas that use sexist language — I can't do it. It makes me feel like someone's talking through me to other people — talking to men. It's like they're saying: "I wrote this book for MEN to read and I don't give a shit whether women read it or not." It makes me want to feed those books into a computer and replace the words "man" with "person", "men" with "people", and "he" and "him" — in the general sense — with "they" and "them" (which is incorrect but non-sexist and who cares about stupid outdated grammar rules anyway, right?). Then I could read them. In the meantime, I'm gonna have to miss out on what they're saying because I just can't bring myself to read more books about MEN.

What was that word? According to Ian Mackaye and FUGAZI, "the word is change." The only thing in life that is constant, my friends, is change; and that is what this column will be all about. There are many changes in life in which the hardcore community concerns itself. The purpose of this column is to recognize, discuss and criticize the changes in our lives and to hopefully show that we can change things in our lives and in the world. The topics of discussion will range from changes in the political arena, to changes in the hardcore scene, to perhaps the most difficult changes of all, changes in myself.

I never wanted to hurt someone so much in my life. There I was at one of those posh, overpriced clubs that most "real punks" would never set foot in, watching THE DEAD MILKMEN. Why was I in this posh, overpriced club in the first place, you ask? The answer to that, comrades, is the root of all evil in this world: boredom. I had nothing better to do. So here I was, more watching a crowd of semi-mohicaned, (no doubt a hastily done job in the car, so mummy and daddums wouldn't see precious' weird hairdo), skinny leather tied bozos bop around the floor like some type of instructional film for the Heimlich maneuver, and then I noticed him. There he was sporting a spiffy looking coiffure that was "you know kinda short on the sides, (not too short), kinda long on the top," wearing a MacDonald's tee shirt, and a smug little pug-faced grin that made me think of my little cousin Georgie, (I hate my little cousin Georgie).

But that's not at all why I wanted to hurt him. Sure I thought he looked a little silly, but so did my friend Amy when she dressed up as a pumpkin on Halloween, and I didn't want to hurt her. No, it was much more than looking smug and silly, it was when he would go into the crowd and jump on someone's unsuspecting back, try to knock them down, float around in the "pit," (it was more of a pothole, actually), and then go back to his two giggling bopper friends with a look on his face like he ruled the world, that got my goat. And, oh, how they loved little Ronald MacDonald, (that's what I named him), so tough, so strong. I guess in retrospect it wasn't even the jumping around that bothered me so much, maybe he was just high strung. I guess it was just that look of smug superiority on his face as he bashed into the rest of the crowd, that look that said, "I know who and what you are and I rule the world," that burned my butt. So time after time I watched Ron leap at the writhing mass of yuppies, buppies, guppies, and whatever the hell else was in that mess, my anger growing uncontrollably and for no apparent reason, until finally I had to take action. At the height of my hell-bent fury, I decided to say something. The next time Ronny went for the big plunge, I grabbed him and said, "Why the hell don't you grow up?" I immediately felt stupid and somewhat arrogant, but the deed was done. Ron's reply, however, did nothing but confirm my suspicions about him. He puffed himself up as much as he could and said, "No, man why don't you grow up? This ain't BON JOVI, this is THE DEAD MILKMEN." "Oh, my God," I thought, "THE DEAD MILKMEN! What a fool I've been to not realize that anything goes at one of these manic DEAD MILKMEN shows!" Not that by this I mean any insult to the aforementioned deceased dairy workers, they put on a fine show, but I can remember some thick headed punk rock type who thought he was justified in pummeling my body, saying, "this is THE EXPLOITED, not the DEAD MILKMEN, asshole!" So I say to Ron, "So that gives you the right to hit people from behind? Why don't you either join in or stay out?" So Ron says, "Well what about all the people who hit me in the face?"

I raised my index finger, ready to deliver a vehement discourse on the futility of revenge when I suddenly realized the futility and down-right silliness of the entire conversation. I threw up my hands in disgust, sat down and tried to enjoy the show, all the while wondering what had possessed me to get so angry at this boob. Well THE DEAD MILKMEN played a fine set and I had resolved myself to the fact that I was wrong, (did you hear that, guys?), and that perhaps even an apology was in order for poor old Ron. I sat by the door waiting for him to come by. After a few minutes, I saw Ron coming, and he saw me. Just as I was about to begin my apology, that look returned. My stomach started churning and my face was flushed as that smug little piece of doo-doo said with such arrogance, "See you later, Joe." My name isn't Joe.



The future is a scary thing. More and more I see the signs of reversion to a gestalt civilizational environment (i.e. the things that define human civilization to ourselves, such as the political, religious, social and economic climates and events. (To learn more about how to be pretentious and speak in proper nouns, send all the money you have to me, care of this rag)) that is quickly approximating the conditions described to us, but not necessarily experienced by us, of the period between the end of World War One and the beginning of the Great Depression. In words of no more than two syllables: the Roaring Twenties have come back, so get ready to relive the past. Some examples:

I see a sine wave Stock Market with computerized insider trading that parallels the margin practices of an equally volatile market of sixty years ago.

A populism that transcends the traditional spectrum of political Left and Right is sweeping the nation. This is partly in response to a government that is taking a decidedly anti-labor and anti-union stance. Social realistic pop art is making a comeback as Labor, unions, working class, Left and economic nationalism are again being romanticized. We work to party and our partying glorifies our work. A great irony is this, for work is playing a greater part in the structures of our lives. "What are you?" "A Carpenter." How else can such a complex question be answered so simply? Yet with the knowledge of history we expect, we hope for the Depression ". . . any day now."

Yet another drought. Not quite dust bowl, but wait'll next year. Maybe.

The Fundamentalist and 'Weird' sects of modern American Christianity are moving to the forefront of recognition. 'Weird' Christianity, as if there were such a thing as 'Normal' Christianity, eh? In general, the 'New Age' is the 'Same Old Shit' repackaged for existing demographics, and many New Age philosophies and ideologies are being incorporated into mainstream Christianity. Hey, I got a book printed in 1912 that reads a lot like Shirley MacLaine. In the '20s we had the formation of the tennents found in the modern Pentacostal and Charismatic movements: close, personal contact with God Almighty, ecstatic (nearly orgasmic) salvation, miracles, healings, speaking in tongues and the like. Of course, you'll find all that and more in Voudon, the fastest growing religion in New York and Los Angeles, but we're not talking about pagans. Yeah, and the end of the world is and was just around the corner. That has been exasperated by *Homo Industrialus*' fascination

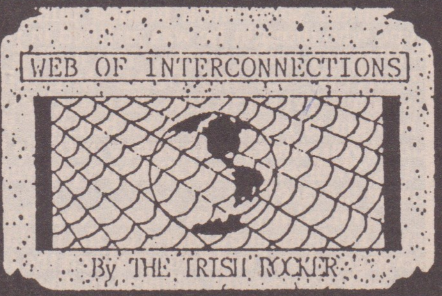
with round numbers. Last time we had a millenium we responded with the Crusades. And now, a basic fact: The economy of the world, and all world governments, are the end-products of people's jobs. Are you enlightened yet? I'll pick up the Noble Prize in Economics one of these years. I think this puts the entire, incomprehensible thing into some kind of easily managable perspective. Anyone who has been in the real world (Real World *n*. The world of bosses, jobs, customers, clients, salaries, wages, Gross National Product, taxes, product. Eight Goddam Years! From bank teller to Manager of the Data Processing Department of some floundering five million dollar a year 70 year old import-export company) can appreciate and understand whence I come. The President is not the Government, the middle aged, over weight, polyesther clad slob behind the bullet proof plastic at the unemployment office is the Government. Rockefeller, DuPont, Getty, Forbes and Hammer aren't Capitalism, the jerk behind the bullet proof plastic at the gas station with the EZ Read Jack Chick Comix is Capitalism. And on most of their collective minds is the same thought: "Any day now."

As work and economics become the first ingrident on our personality labels, the cyclical nature of boom-bust-boom-bust capitalistic economics starts to force itself upon many thoughts and movements in our lives. Pray, can anyone tell me of a depression that happened before the 17th Century? I mean a real, large scale depression that happened for no apparent reason? Before then we experienced plagues, famines and other natural disasters that certainly depressed a lot of people. And local regions like cities and duchies and principalities slipped from prominance due to shifts in power that lead to changes in trade routes, or new technologies, or government debauchery. But the end of the Renaisance saw the rise of the 'Great Banking Families' (Rothschilds, Levis and other icons in the Elders of Zion conspiracy cults) of Europe. They started to gain real political and *real politik* power amongst the waning and inbred aristocracies. And some Venitian Bean Counter discovered currency speculation and the global fucking economy has been subject to the capricious fiat of power predators ever since. Post (1776) revolutionary America was funded on the 18th Century equivalent of junk bond arbitragers who gambled the crumbling fortunes of what remained of the Spanish Hapsburgs' holdings in The Netherlands on American specie and won. Yeah, people starved, but somebody profited.

Why can't we stay in a linear mode, break out of a cyclical pattern of history and events? Nostalgia becomes the Future and that way we know what to expect, how to act, how to be firm and correct. Our parents harp upon us, or their parents on them, about the tough times they survived and we, or they, have got to beat them in the suffering sweepstakes. We're number one, mother fuckers! We'll have the biggest stock market crash, the most bank forclosures, the biggest starvation statistics that history has ever known! I guess, but I sure as hell don't know. And, as always, there will be profit to be made for some. Starting with the publishers of "How to survive the next great depression" books. We do see several at the end of each calendar decade, don't we? The only person who'll be richer than the synthesizer and marketer of adrenalin will be the person who applies Chaos Theory to Economics and figures into the equation dissemination of that information. That's where Prechter (remember him?) blew it. Once he had his fifteen minutes, his predictions weren't worth a damn because everybody knew what he was talking about. Where I work now will definately be better off in an environment of severe economic depravation. A well oiled cog it is in Tate & Lyle's tight scheme of vertical integration, and always on the prowl to take over, buy out and dismantle a competitor in the cut-throat agribusiness market. Profits are way up this year, thanks to The Drought. The entertainment biz and anything else that provides short-term escape like drugs and cheap kitsch will also prosper. And, of course, the Government will do very well. More social services, a bigger helping hand, and perhaps a war or two to tide us over until the next boom.

Verily, it is so easy to rant and complain about situations present and scenarios future, but can I offer a solution. Sure, but can I offer one that would 1) work, and 2) be politically correct? Okay, go read. Carol Moore and Pierre-Joseph Proudhon can explain decentralization in 10,000 words or more, but what about putting it into effect? It's like A New Way Of Making Money: Beyond War. One cannot use the methods of the existing System to renovate or destroy the System without becoming either the new System or co-opted by the existing System. Nor is there a new frontier open to the likes of you or me. You wanna live in outer space? Or Antartica? And be non-explotive, go for it!

Cynicism aside, I think it is possible to carve out a niche in this world that allows a measure of individual freedom and comfort while more or less ignoring cyclical capitalism. The mechanics would not simple, and they won't be presented here in any case, as they involve activities which could be construed as being illegal. Besides which, I don't know exactly how to go about it either, but I'm willing to try and as soon as I do (the Money Monkey being the hardest habit to kick), I'll let you know how I did it. But the basic idea is to exist between the strata of industrial society, with a variety of cottage or collective industries and alternative currencies or systems of barter and local units of trade, and all covered by careful employment of tactical disinformation. I know this sounds like back to the earth hippy crap, and it is, sorta. It won't be easy, but frontiers rarely are.



The full moon was brightly lite against the darkened sky. Stars of an infinite universe sparkled faintly alongside the moon. Crickets and bullfrogs were speaking in the distance inside a marshy web of murky rivers. A night owl hooted in the highest corner of a tall tree as several mice scuttled undetected at the bottom of the tree trunk. All was normal within the marshy terrain or was it?

From out of nowhere the fog began to creep its way down upon the marsh, trailing across the full moon and slithering through the marsh weeds. Out on the biggest of the endless rivers inside the marsh, sat two old fishermen on a boat. They had fishing lines strung over the sides of the boat, deep down into the depths of the murky water. They sat speaking in a soft tone about stories of catching fish and stories of how the "big one" gotta away. The eldest of the two fishermen, Mike Belittle, age sixty-five, was a gentle man when it came to fishing. But otherwise in his old age had a knack of always being set in his ways. No one dared argue with Mike because his short temper always got the better of you. So everyone in the small town of Cape Bedford which stood four miles north from the marsh, let Mike have his way. The other fisherman, Bob Griffin, age fifty-four, was every child's dream of a grandfather. Bob was a good natured man, always going out of his way to make people happy and doing anything for the towns people of Cape Bedford. As they sat telling their stories that each has repeated to each other a thousand times, of course each time with one or two more fictious facts added, they sat oblivious to the blackened fog approaching. Mike stopped at mid-sentence, moments later just when he was uttering, "You won't believe the size of the fish..." and with a sigh of uncertainty, "Damn fog is thick!" Bob turned his head in the direction Mike was now facing and looked too with amazement, "Jesus Christ, never seen it like that before!" Indeed the fog was as thick, thick like that of a gasoline fire. Fog like this is not to uncommon from time to time but never as bad as this during the summer season. For just a split second each of the men felt scared in their hearts but Mike began his story again as if he hadn't stopped telling it. Bob reached out to check his line as Mikes raspy voice uttered behind him. Bob though began to get lost in his own train of thought and soon Mike was inaudible in Bob's ears. Bob cut off Mike, "Hey, remember when we were kids playing out here on the raft we both made and we were both with those two dames we met back at the soda shop?" Mike was a bit irritated that he had been cut off but sat silent, reflecting. Mike replied in hesitation, "Sure ....do.... remember, how could I forget those two dames, they were giving us the eye in the soda shop. Yeah I remember more clearly now, that one girl I fancied, what was her name?......Kathryn!" Bob broke in, "Yeah I remember, but despite those girls, I meant do you remember the fog that night too, how thick it was just like now?" Mike, with his mouth wide-open from when he was just going to say more about Kathryn, looked up at the fog, "kinda does look like that night." Bob and Mike, frightened, both sat staring at the fog for quite sometime, both became silent, both a little scared, both perspiring on their brows.... Mike spoke in a low tone, "We heard screams coming from inside the fog, those screams we thought were other kids on boats out on another river nearby...but those screams, damn...they became more alarming sounding.." Bob cleared his throat and wiped his nose with his left hand, "Shit, we even heard someone mutter 'help me'." Mike replied, "I remember more now, the next day after the four of us got the hell out of there, paddling so fast..the police found two bodies, a young man and little girl carved

FOR WINNIE MANDELA

Leader of the national liberation struggle in South Africa, wife of NELSON MANDELA

By *Edith Segal*

Winnie Mandela
voice of embattled South Africa
condemning its tribal ghettos
threatening its guarded mansions
heralding the dawn of freedom
Winnie Mandela
denied her home, her garden,
its living beauty, its many colors
the face of South Africa's tomorrow.
Denied her man,
their prison visits desecrated
by the ever-listening guard.
"We kissed farewell
through the glass partition"
eyes blurred with years of longing.
Winnie Mandela
one woman's voice, yet that of many:
Harriet Tubman, Sojourner Truth,
Ethel Rosenberg, Angela Davis,
the voice of millions in bondage,
a voice *"banned"* beyond high mountains
yet heard by all the world,
heard above the din of hatred,
piercing the walls of apartheid.
Winnie and Nelson Mandela,
their lives and the lives of their people
though robbed of their blossoms
are deeply rooted, strong, nourished
by the blood of the slaughtered,
roots that promise new blossoms
as South Africa rises in sunlight,
Black and White together,
Winnie and Nelson together,
"free, free at last!"

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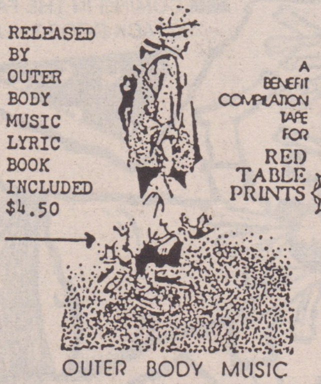

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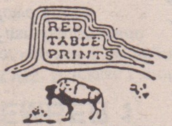

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GUATEMALA, THE PEOPLE UNITE!, Guatemalan National Revolutionary Unity (URNG)

REVOLUTION

by OTTO RENE CASTILLO

Those who can't see
call us blind,
but you have shown us
how to see the color
of the time to come

Those who can't hear
call us deaf,
but you have shown us
how to hear everywhere
the supple sound
of human tenderness.

The cowards call us cowards,
but with you we face
the darkness,
change its face.
The criminals call us criminals,
but with you we revive hope,
put an end to crime,
to prostitution,
hunger.
And we give eyes,
a voice,
ears,
a soul,
to the heart of man.
The racists call us anti-human,
but with you we give hate
its universal tomb
in the city of embraces.

They call us so many things.

And those who say them
forget,
they are so stupid,
that tomorrow
their grandchildren
will joyously
fall in love with
the star-filled letters
of your name:
revolution.

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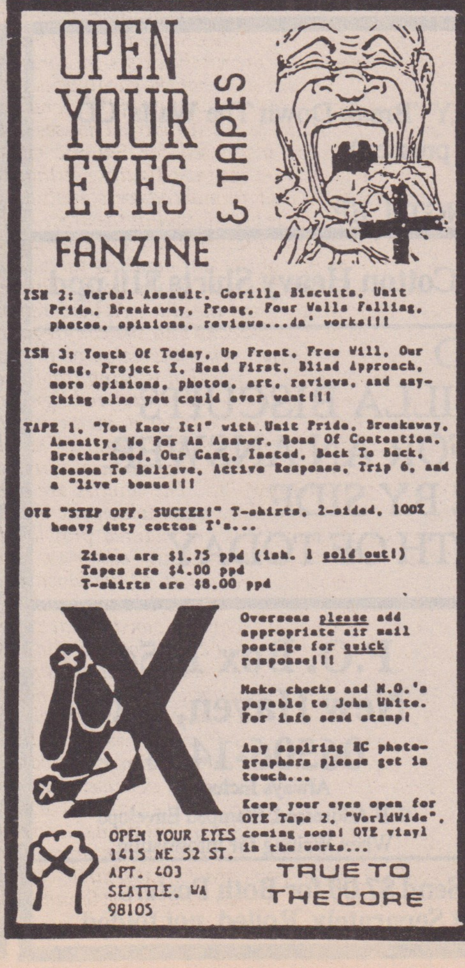
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to death, probably by knives..their hearts were missing! Their organs were also mutilated.." Bob was clear to point out, "some sort of Satanic ritual thing..."

Whilst the fog blanketed the sky, the two old fishermen with fear in their hearts paddled their boat back to Cape Bedford, leaving in haste, their fishing lines still floated in the water, where hundreds of other fishing lines had done before, when the fog was this thick. As the fishing lines began to sink below the murky water, where the hundreds of fishing lines had done before, they eventually got snagged on the remains of human skeletons lining the rivers floor as the hundreds of other fishing lines had done the same.[1]

Continuing the investigative journey into Satanism:

"A World Damned By An Ultimate Evil-Satanism."

The above fictious story of Cape Bedford's murder was a story no one dares speak about and why? Maybe because they, the townspeople, do not want to believe such a horrible murder could take place in their town? Or maybe because no one wanted to believe Satanic cults are real? But Satanic cults are indeed real and murders do occur. It is amazing how man often refuses to believe the impossible. He dares not question the unquestionable out of fear or simply out of his ignorance. Indeed we all must question the unquestionable to find out whether it may be true or false. The question of Satanism is one that tends not to be asked. Rather, when the possibilities of such activity arise, for instance, in Los Angeles several years ago when the case of the "night stalker" was being investigated and Satanic symbols were found beside a victim's body. The national press treated this odd aspect with sensationalism instead of seriousness. Often times, more than it should, the national press or even everyday common citizens view such activity as a ghost story or tall tale. No one actually thinks to themselves, "If indeed some of these murders are done for ritualistic purposes or carried out because of a Satanic belief?" Certainly this could not be true!?? They always find it much easier to label such an action done by a "lone nut" rather an action for a specific reason such as killing for Satanic reasons. Satanism is viewed as the excuse:

A small but insignificant number of mass murderers have invoked Satanism to explain their crimes. But the one thing you really can't figure out is to what extent it is used as an excuse... Some people may actually have convinced themselves that these executions are necessary. I don't know anybody who believes that Satan has anything to do with murder.... If a killer claims the Devil made him do it, either he is faking or using it... as an excuse or he is psychotic." [2]

Their are only a small number of serial murders that suggest a Satanic motive but if there is such a small number who claim this, why all the disbelief? I would think if every murderer claimed he did it because of Satanism, then it would become just like the old song—the song where the young boy is tending the sheep and cries wolf several times when there is no wolf and when the wolf finally comes, no one believes his cry. The matter must not be taken with a grain a salt but with seriousness to the possibility.

One of the biggest areas of abuse by the Satanic ideal is the abuse of children. This has received the most attention by all kinds of people, than any other area of Satanic involvement in a crime. There have been scores of cases of child abuse all over the United States being tainted with Satanism. Generally when young children come forward with stories of drinking blood and or urine, animal sacrifices, sexual abuse, eating human flesh and so on, they are not believed at first. But when serious investigation commences the findings are startling, for the unbelievable does exist.

—"In 1985, children who attended the McMartin PreSchool in Manhatten Beach (Los Angeles County) said they were involved in rituals that included black-robed adults who chanted and killed animals on an altar. One of the pupils said he was forced to drink blood."[3]

—"In 1984 and 1985, 19 Bakersfield children reported that they had been abused, and many of them told stories of animal sacrifice, blood-drinking, and "church" services with prayers to the Devil."[4]

But even though the stories are told, there is always people there going to say, "Well, it could have been made up?" But realistically, where do two, three or even five year old children get the idea to describe such activity? First of all, many of the aspects told such as drinking blood, animal sacrifices, etc, are indeed common practices amongst some Satanic cults and lend more credibility to such a story. I think this is what amazes me the most when some psychologists, police investigators, defense lawyers for cases that do go to court and so forth conclude that, "Oh, it's a child's imagination gone wild." Even though almost every victim's story is incredibly independently similar, some still remain set not to believe. Though there is some reason to not believe, for instance often times physical evidence is hard to find, any well-established, well-organized Satanic cult is not going to leave its calling card at the police station's front door. Logic would suggest a well organized Satanic cult would be careful about leaving traces, keeping everything as secret as possible:

—"August 1983, Antelope Valley, California. A child abuse case turns bizarre when a foster mother reported that three children in her care confided in her tales of Satanic rites involving murder and the eating of human flesh. Although sheriffs conduct an extensive dig in the area, no bodies are ever found."

—"October 1983, Parker, Arizona. Four children tell police they were kidnapped by a Satanic cult, drugged, and sexually abused. No evidence is found, no charges filed."

—"June 1985, Toledo, Ohio. On the basis of information obtained from several informants who claimed they had attended human sacrifices by a Satanic cult at a nearby rural site, lawmen spend ten hours digging up a field, searching for the remains of up to eighty victims allegedly sacrificed over the past sixteen years. Some animal—but not human—bones are found, along with body paints, a headless doll with nails driven through its feet and a pentagram tied to its wrist, a pile of sixty male children's left shoes, a pick, a hatchet, and a knife, plastic sacks containing cleaned and pressed children's clothing, and a nine-foot wooden cross with ligatures attached. Drawings of a goats head and pentagram along with an anatomy dissection book are found in a house adjoining the property. No charges are filed, no arrests made. [5]

This is where the difficulty is in most cases that involve some sort of Satanic ritual, the lack of evidence. Now of course it should be taken into account that there are going to be honest to god stretches of the truth for whatever reason and the cases that do seem to be more than just a tale are going get overlooked. But seriously ask yourself if you were in a Satanic cult, would you leave behind the remains of a human skeleton for someone to find? What would you do so that they would not be found? Would you burn the human carcass and then throw the skeleton into the sea or a place subtle enough for hiding? How would you prevent leaving a trace? I honestly believe a well-organized group of people involved in Satanism would be thinking just the same. Who wants to go to jail? If you can be free from the law and continue to do what your occult belief is then most likely you're gonna make sure you don't get caught. Most outdoor occult rituals take place in vacant fields, abandon churches, homes, places where people are less likely to walk by. It is true too that a vacant field or whatever it may be is generally not used over and over so that a Satanic cult remains one step ahead of the possibility of getting caught:

Inside the building the people gathered to worship Satan, according to a federal investigator. On the floor afterwards there were burned candles, chicken feathers and cremated parts of a small animal. Various signs of Satan worship appeared on the walls—the five pointed pentagram and the word 'Satan'. An old beat-up desk lying on its back may have been an altar. Though red was the dominant color in the debris, some evidence of black existed. Color is an important factor in determining the type of rites which are practiced.... "Satan worship is so secretive that law enforcement is just barely scratching the surface on it," says Police Sergeant Tony Pearsal from Vallejo. "It definitely exists in American Canyon." Pearsal said that the eucalyptus grove in American Canyon is one site of the secret worship and that five or six abandoned houses in the area have been also used for Satanic rites.... Confirmation from the investigating authorities has been made that animal cadavers, including a skinned dog, have been found in the area. What are Satanic rites? Picture if you will a pentagram with two points of the star pointing up and in a circle is an upside down goat's head. The pentagram is painted over the altar. At the ceremony are a priest, two deacons and the congregation. They are wearing robes-the color of the robe signifies the type of rite that is being conducted. Black signifies a destructive ritual, red signifies a sexual ritual. It is conducted in an isolated building or in an isolated open area...... The altar will mock Christianity—the chalice is usually silver but seldom gold. The candles are either black or red depending upon which rite is being invoked. Incantations are chanted praising the Devil. There is blood-letting, either the blood from the wrist of the priest or the blood of an animal is mixed into the chalice with wine and urine. The importance of the blood is that Satanic worshipers believe that blood does not die and it extends life. Animals or parts of animals are used in the rite. The congregation may eat the heart to gain the magical mysteries of the animal. The power is in the heart. The red ritual substitutes a nude female for the altar. A knife or sword are present as symbols, but are not used. (To note: Some rituals do indeed use the knife and or sword to sacrifice a human). Incantations are recited over the live altar. Sometimes an orgy follows and sometimes there are no real sexual activities. The ceremonies are taken out of the Satanic Bible

COLUMNS

or the Book of Satanic Ritual.......Drugs are usually involved in the rite."[6]

There are a lot of cases whereby the sexual activity does involve children as spoke about in an interview that appeared in this column in issue number 66. Even further, a Satanic priest told a Utah Doctor that between 50,000 to 60,000 human sacrifices occur annually in the United States. Though the Doctor and others believe such sacrifice does take place the number is probably much less. But in any case, the one point that is seriously worth thinking about is, "But you look at all the missing kids we have. Not all have run away. Some are killed by sex offenders, but still leaves a sizeable number."[7] Police Sergeant, Tony Pearsal has expressed the same notion, "Youngsters are "recruited" or influenced to join in the ceremonies. The younger the children the more innocent they are in participating in the ceremony...two, three or four year olds." Law enforcement officials believe some missing children may be associated with satanic worship.[8] Next time ask yourself the unquestionable thought when you look at the back of a milk carton and read about a missing child, "What happened to him? Where did he or she disappear to? Or even did he or she wind up on a Satanic altar or for sexual ritual? Certainly this is indeed a scary thought to think about when a sizable number of young children do disappear each and every year, where do they go? In the above excerpt about Satanic ceremonies and the location of Satanic worship sites (which by the way for those of you who live right here in the Bay Area is occurring in Napa), investigators believe that the Satanic worshipers may be also linked to neo-Nazis. This is believed because of the way a lot of times how the "S" is written much like the slashing marks of the Nazi Germany's Waffen SS. Next issue I will begin that possibility and that is, Nazism and its origins with the occult. To question the unquestionable often times reveals elements of truth that scare the soul but such questioning may pave the way for a better world. Till next month, Peace, Love, Unity and Knowledge, The Irish Rocker.

Footnotes

#1- Story made up by the author, any similarity to actual events, characters, places or purely coincidental.
#2- Los Angeles Times, 2nd of September, 1985.
#3- San Francisco Chronicle, 5th of November, 1987.
#4- Ibid.
#5- Arthur Lyons, Satan Wants You (The Mysterious Press, New York, New York, 1988), pp., 143-145.
#6- The Napa Sentinel, 8th of January, 1988.
#7- Salt Lake Tribune, 3rd of August, 1986.
#8- op., cit., n. 6.

It's at a serious juncture in history like this that perhaps it's best to take a small break from the insanity and tension of it all to see what absurdities are occuring on a closer level. Some of the following items are funny, some are sad--or maybe are funny in a sick kind of way. As my Risk rival Jack Perkins is wont to say (see his artwork featured in this month's Graphics section), he who can laugh at the misfortunes of others understands the true meaning of life. Hmmmm. Anyway, off we go.....

Ray Of Today, who has become a Krishna devotee and is living in their temple in London, England, became friends with Poly Styrene, who also is a follower of that faith there. Ray now goes by the name "X-Ray"... Fat Mike of No FX, is now Medium Mike, or so he says, as a result of weight loss on their European tour... Ron, the original guitarist of MDC, will be re-joining the band on their upcoming European your. Current guitarist Eric developed arthritis and had to stay home... SPV is the latest distributor to go under, after coming on like a ball of fire a mere few months ago. They join Systematic, Jem and Sounds Good in the ranks of non-payment... Some of SPV's staff are forming a new distribution outfit. Some people have a lot of gall... Stevie Stilleto & The Switchblades have relocated to Santa Cruz, CA. Watch out for your TV's... Has anyone noticed how big the Beatnigs heads have gotten since they returned home from playing very successfully at NY's New Music Seminar and got Tackhead to produce their godawful "disco mix" 12"? They're rumored to have declared "No more benefits!" Hmmm, guys, if it's true, get your feet back on the ground with the rest of us... Isocracy has again ebbed into limbo as Lenny's thinking of trying farming for a while... Dug, the road and tour manager for Sham 69, called to say that when they arrived in SF for their show at The Stone, they were informed by management and assorted "heavies" that they'd be paid $500 and not the guaranteed $1500. With the distinct feeling that they were facing an imminent pounding unless they agree, they grabbed equipment and ran for it, forcing cancellation of the gig... Will some of the distributors that owe Carl from Over The Top records money please pay up. He's flat broke and has decided to only issue 7" records in the future. EP's rule, but it's certainly the wrong motivation for making that choice... Look for Jello Biafra in a bit role (as an FBI agent) in the new movie "Tapeheads"... There's an ugly rumor floating around that Mykel Board is really just a nice Jewish boy from Lonk Island. I certainly hope that's not true... Al Barile has been raging mad trying to catch whoever bootlegged the first SS Decontrol 12" and says that the Boston Crew may have to make "one more road trip" if they find out who did it... Cammie of the Yeastie Girlz, who are "on tour" in Europe, writes that European men are far more sexist than their American counterparts. The grass is always greener... Steve Spinali is working on a book---about food. He says it's stylistically not unlike Thomas Mann... Martin Sprouse and John Yates are teaming up with Pressure Drop Press, so watch for publication of projects by each of them soon... As they said after last election, shoot the vice-president first, please!!!

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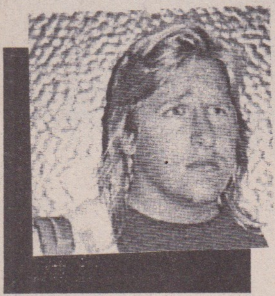
WHATS THE SCOOP?

By Alisa Schulman

This month's question: **What off**



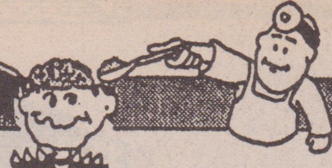
The California Kid, age 24, Island of Tonga
"Nothin' offends me. Nothin'. Boogers don't offend me, farting doesn't offend me...George Bush sometimes offends me. That's basically it."

Hendricka Davis, age 23, Berkeley CA
"People who are overtly sexist, i.e. mostly men who are overtly sexist, or even not so overtly sexist! Especially the sort of sexism that you experience when you're walking down the street—like catcalls and men grabbing you, that sort of thing. Also things like George Bush saying, "I support the death penalty but I don't support the right of women to have abortions." That offends me a lot."

Sharon Solow, age 20, Santa Monica CA
"Judge Wapner offends me, because he never lets the litigants talk. He interrupts them all the time, he's really rude, and he thinks he's so special."

Jonathan Miller, age 23, Berkeley CA
"Uncivilized, disgusting, groveling, political human beings who don't know what substansive (sic) behavior constitutes. I can't stand country music, I can't stand schlock, and that's all I have to say."

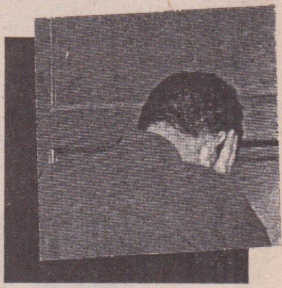
Chris U'ren, age 22, Berkeley CA
"The biggest thing that offends me would be sexism, and rape, and how no one really does that much about it—how the Reagan administration has cracked down on all sorts of drug crime and everything, but they won't crack down on that. The other thing that really offends me is when people use apostrophes to pluralize words. That seems to be a growing trend, and it really gets my goat!"

WHATS THE SCOOP? 

ends you?

Sandra Wasson, age 27, San Francisco CA
"What offends me? Dead baby jokes. I can't stand them. I just cover my ears so I can't hear it."

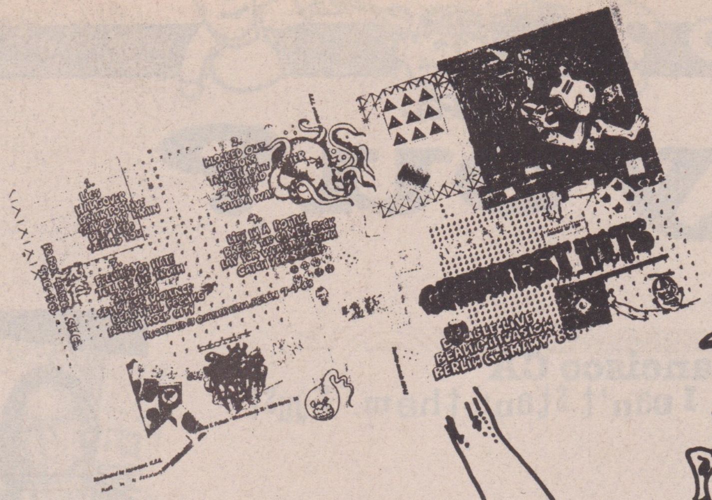
Paula Chertok, age 32, Berkeley CA
Bush offends me, Quayle offends me, Lee Atwater offends me, the people in the 12 Southern States that think Bush is really cool offend me. The whole fucking political process offends me. I'm really upset because I feel like if somebody has integrity they can't be true to it, because otherwise they'll lose, and it really upsets me and I feel like the whole country is really fucked up."



Sammy Davis Jr., Jr., age 10, Orlando FL
"Cats with no tails and people who have baseball player moustaches on half of their face."

Laura Moody, age 30, Oakland CA
"Frat boys. The way that frat boys act towards women is very offensive to me. They say things like, "Oh yeah, well what's your problem?" and I simply say, "I don't have a problem." And then they do something like scratch their dicks or something, and I'm offended by that."

Mary Davis, age 29, Burbank CA
"Prissy-ass, no-talent, little know-it-alls. What would I like to do to these people? I'd like to see them as roadkill."



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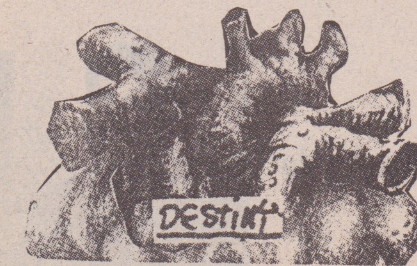

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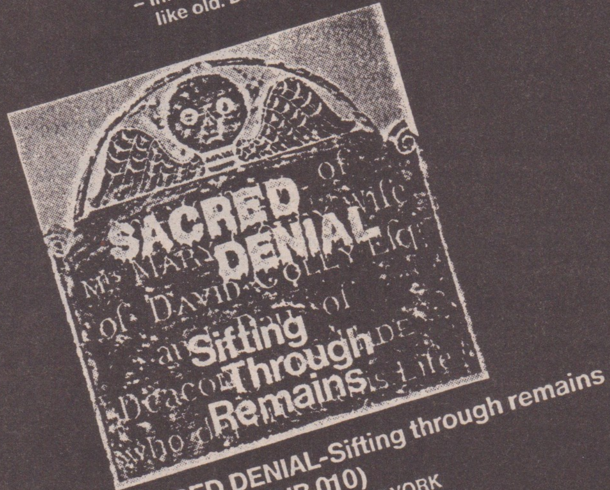

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THE BEHIND THE NEWS ROUND-UP FOR.................. DECEMBER, 1988

MRR NEWS

BAD SHELL GAME

See Page 3

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

REAGAN TO BE IMMORTALIZED

By the Reagan Statue Committee

We have the distinguished honor of being on the committee to raise five million dollars for placing a statue of Ronald Reagan to the Hall of Fame in Washington, D.C. We were in a quandry as to where to place the statue. It was not wise to place it beside the statue of George Washington, who never told a lie, nor beside the statue of Richard Nixon, who never told the truth, since Reagan can never tell the difference.

We finally decided to place it beside the statue of Columbus, the greatest Republican of them all. He left not knowing where he was going and upon arriving did not know where he was; he returned not knowing where he had been and he did it all on borrowed money.

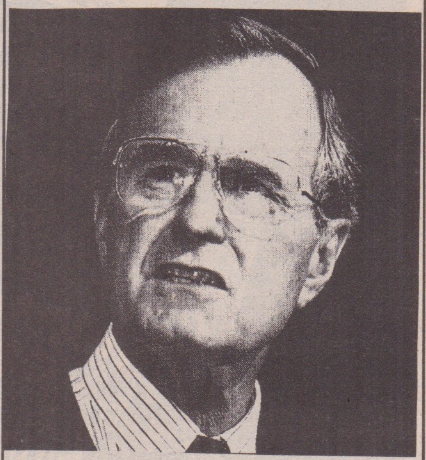
Over 5000 years ago, Moses said to the people of Israel, "Pick up your shovels, mount your asses and camels, and I will lead you to the promised land." Nearly 5000 years later, Roosevelt said, "Lay down your shovels, sit on your asses, light up a camel, this is the promised land." Now Reagan is stealing your shovels, kicking your asses, raising the price of your camels, and mortgaging the promised land. If you are one of the fortunate people who has any money left after paying taxes, we will expect you to make a generous donation to this project.

On a side note, it is said that President Reagan is considering having the Republicans change their emblem from an elephant to a condom. It stands for inflation, protects a bunch of pricks, halts production, and gives a false sense of security while one is being screwed!

Can it get any uglier?

ACCUSED DRUG PEDDLER ELECTED U.S. PRESIDENT!

By Tim Yo



In their infinite wisdom, the American people have elected suspected drug runner George Bush to be the next president. Along with him, suspected war wimp Dan Quayle will be vice-president. This ends a particularly illuminating race, characterized by large-scale voter dissatisfaction with both candidates, the process of choosing them, and the ugly nature of name-calling and flag-waving, as opposed to any real discussion of the issues. Now, both winners and losers from both branches of the Capitalist Party have kissed and made up, promising to work together.

What can we expect over these next four years? The United States is a debtor nation, both to banks as well as to foreign investment within this country. American corporations are gobbling each other up in buy-outs, then saddling the new (and previously solvent) company with the debts of the conglomerate. There are no plans on changing that. By some accounts, the Democrats were lucky to not get into office and then get blamed if the economic crisis erupts into full bloom, though perhaps the Republicans can forestall that inevitability for another four years by further mortgaging our economy. Meanwhile, it would not be too unlikely to see a continuing erosion of poor, lower middle, and middle middle incomes. As things unravel, whites in these groups will further feel insecure, making them more and more vulnerable to far right race hatred campaigns, taking out their fears on minorities, foreigners and easy scapegoats. Blacks will continue to suffer the most economically and morale-wise.

Bush, former CIA chief, promises a "kinder, gentler nation", but that remains to be seen. As long as federal authorities look the other way at racial discrimination/genocide, as long as individul police and military personnel work with neo-nazi groups, as long as the feds take no action on far right armed vigilante groups, then a scenario is possible for open race war leading to military takeover. A bit far-fetched perhaps, but with violent thugs being recruited into white supremist and fascist organizations, being trained to intimidate and control street-level activity, and with big bucks support from far right religious fanatics, this can come to pass under the right economic conditions. If race hatred advocates of a new Christian/strong man-dominated government find sympathy (openly or secretly) from distraught and ignorant whites, then a strategy of agitating and instigating a race war could cause martial law to be ordered and a neo-fascist state to be organized, all under "democratic" means. It should be remember that Hitler's Nazis obtained power through a combination of street violence and electoral means during a time of severe economic deterioration. It can't happen here? Some say it's already under way, and we've certainly seen nothing from the previous Republican administration that addresses this alarming growth of paramilitary groups. Quite the contrary, they have created a climate that fosters

Continued Page 2 Col 3

ANTI-NUKE GADGETS LEFT ON CAPITOL LAWN

Lincoln- At least 20 cardboard cylinders with anti-nuclear messages attached were found early Friday at several locations, including the lawns of the governor's mansion and the state Capitol, authorities said.

Fire inspectors said the tubes also were found in state parking lots and garages, on the University of Nebraska campus, in a downtown bus shelter and in front of the Journal-Star Printing Co. building, among other locations.

The first one was found near the mansion about 4:40 a.m. Police sealed off the area and called the Lincoln Fire Department bomb squad which discovered the object was hollow. This was done, despite the fact that there was an anti-nuclear/anti-war message attached to each of the mock warheads, decrying the use of such weapons. The police have no clues as to who perpetrated this thought-provoking political action.

MAJOR BANKS RAISE PRIME TO 9.5%

By Tim Yo

This was a recent headline in business sections of papers last month. Big deal you say? That's what I was thinking too, a typical reaction to a seemingly insignificant atrticle that might only affect those in the business world or people needing loans or mortgages.

What later caused me to think about this was not the half point up or down that seem to endlessly occur—somehow a reaction against inflation—but was the following bit of background info. The way the system works is that the Federal Reserve Bank, the government's financal regulatory institution, lends money to the banks at 6%, who in turn lend it to preferred customers at 9.5% and at god knows what rate to the little guy. Do you get it yet? *Your* tax dollars are being lent to banks to lend back to you at a much higher rate. The banks are making their profit off your taxes and then turning around and milking you some more. That, to me, is the real story here. Textbook capitalism.

ELECTION *from Page 1 Col 4*

such activity. Bush's past role as a controler and supporter of clandestine operations and his connections with the CIA, former intelligence operatives, organized crime, are good indications that he may well cut them loose even more than Reagan did, opening the door for the above scenario. Those on the extreme right should take notice though, that in past operations of this kind, the street thugs who are the most politically motivated and idealistic are the ones who get sold out the quickest once power is obtained.

In a nation where the word "liberal" is enough to make one lose an election, where the idea of socialism and communism are beyond most people's conceptual grasp, then one can see how the political "middle" has shifted to the right, and where the ideas of extreme right become more acceptable. In this campaign, being a "card carrying member of the ACLU" (the American Civil Liberties Union, an organization that's set up to defend the individual's constitution rights) replaced being a "card carrying member of the Communist Party" as a major political crime. We're in for a long and probably very ugly next few years.

"You do not have the right to remain silent...."

By Joseph McConnell

Politicians do not grow old very gracefully. They either slide into slobbering senility, like Ronny, who needs idiot cards even for private meetings; or else they develop into Stalinist megalomaniacs, like Maggie Thatcher. After defeating all her political enemies inside and outside of the Conservative Party, she has now

turned her attention to hunting down other people who disagree with her and her beliefs. In the process she has started to dismantle some of the fundamental rights of a democratic society.

Under a new law recently passed, anyone accused of acts of terrorism no longer has the right to remain silent. If the accused person uses their traditional right to remain silent, or refuses to recognize the legitimacy of the court, this will be considered an admission of guilt. This is a very frightening precedent because acts of terrorism traditionally come under the area of law know as Offenses against the State. Terrorists and their supporters usually do not like the policies of the government and want to change them through violent means. So the government protects itself using these laws. However the Offenses against the State laws are vague enough that they could be used against any group, violent or non-violent, that disagrees with the policies of the government.

Britain, unlike the US and most other democracies, has no Supreme Court to act as a check on the use or abuse of power by the government. The only court that can reverse this law is the European Court in Strasbourg. The new law breaks the European Convention on Human Rights, which Britain has signed, so the first person convicted under the new law will probably take their case to European Court where it more than likely will be declared illegal.

The Thatcher government keeps attacking the symptoms of the problems in Northern Ireland but does little to attack the causes or the current situation. This law is yet another example.

IF YOU DON'T LIKE THE LAW, GO OUT AND BUY ONE OF YOUR OWN

A bill that would save multinational corporations 1.7 billion dollars in taxes has passed in the House of Representatives and is being worked on in the Senate.

The companies who would directly gain from this law have given more than $500,000 in campaign contributions in the last 2 years to the members of the House Ways And Means Committee and the Senate Finance Committees, the very same politicians who are creating the law.

THE NETHERLANDS

APARTHEID CASE LEADS TO 5 YEARS IN PRISON FOR R.A.R.A. ACTIVIST

RENE: "Whoever doesn't speak up against Apartheid approves of it, and it is in that sense passive genocide"

On April 11, 1988, Dutch police raided 10 houses in Amsterdam, arresting eight people. It was a prestigiously organized action involving 150 police and many members of the press, who were informed beforehand. Big headlines appeared that day: "RARA smashed", "RARA exposed", "RARA hardcore arrested."

The 8 arrestees were accused of taking part in just about all the direct actions involving Dutch companies participating in the South African economy during the last 5 years.

So, just what is RARA? It stands for Radical Anti-Racist Action, formed to organize an effective boycott of South Africa.

One example is the Dutch coal rading company, SHV. In January of 1987, one of their wholsale stores, called the Makro, was bombed and burned down completely, while a second sustained some damage, a total loss of about $15 million. Shortly thereafter, SHV stated they would continue with business as usual with South Africa, but a month later another Makro store burned down, this time to the tune of $25 million. SHV could no longer get insurance coverage for their outlets, and demanded that the Dutch government cover them. The government didn't want the risk either, which brought about cries from the media of "terrorism taking over our democracy", but finally SHV withdrew from South Africa.

Another target of RARA is the Dutch-owned multinational, Shell Oil. Over the last several years there were picket lines outside Shell stations all over the country. Hoses were constantly severed, and one station burned down completely.

Back to the case at hand. The police were forced to release seven of the eight arrestees pretty quickly because of lack of evidence. But they kept one, Rene, who they interrogated for 10 hours a day for weeks. On the 24th of August, after many hours in the courtroom, Rene was sentenced to 5 years imprisonment. The evidence they had on him was very weak, mainly consisting of some paint they found in his room that was like the paint found on a wall of the burned down Makro store.

The police needed somebody they could use as a scapegoat, a scare tactic to deter others.

Rene made some statement during his hearing, and here are a few extracts.

"I guess it's quite clear that I am supporting the battle of RARA and I see the attacks as necessary revolutionary violence. I have no doubts about its legitimacy. Nobody with common sense can possibly doubt this legitimacy. What's a small fire compared to all the blood spilled in the black South African townships? Apartheid is more than an outdated colonial leftover, it's more than a white feeling of supremacy. Apartheid is a system of laws and repression that has as its only goal the ability of the white ruling class majority to exploit the black majority as effectively as possible. It is inhuman and beastly, but has been for a long time very profitable and an extremely logical consequence of a neo-colonial capitalist system.

Cedric Mayson, who got tortured in a South African prison, once stated 'Apartheid is a kind of civilization that is not unlike our Western civilization. It is the unpolished version of it. Apartheid is not a curse, but it's the heart of Western civilization. Apartheid is like a kind of lens that makes it possible to see the whole thing more clearly. It shows us what Western civilization is really about.'

And this statement takes Apartheid back to its source and the place that keeps it intact: the imperialist West. There is nobody in Europe, and especially Holland, that can back off from the responsibility. Whoever doesn't speak up against it, approves of it, and it is in that sense passive genocide."

Article translated by Joanna Mak from NN7 zine/Artwork by Simon Dunkley

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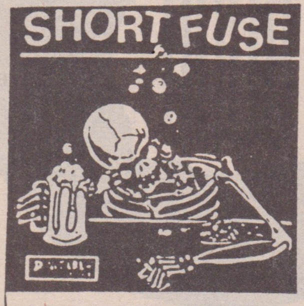

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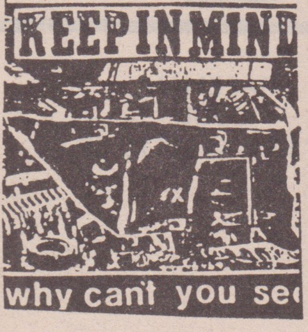

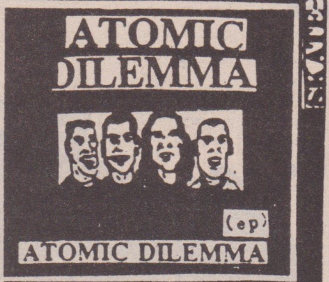

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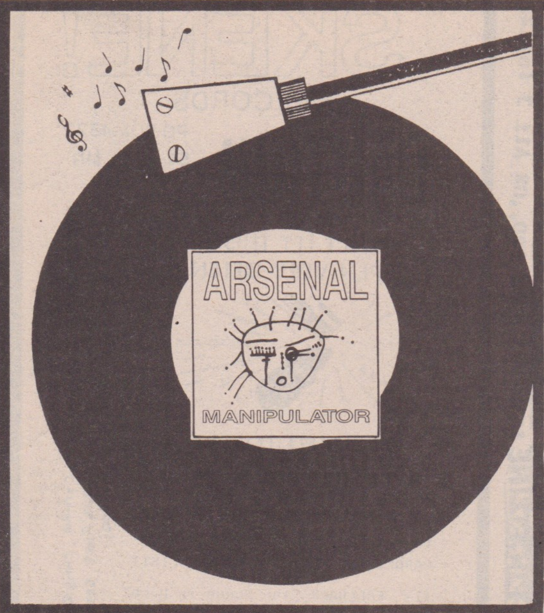

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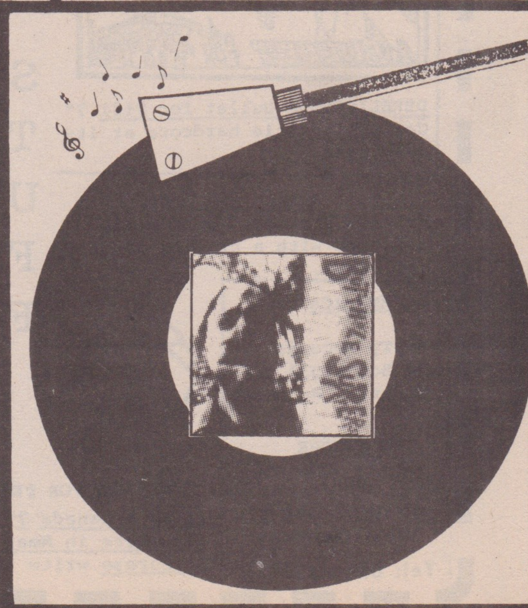


LOSING FLASHES AND GLASSES...

AN INTERVIEW WITH:

MURRAY BOWLES

Some wise guy has posted "Photo by Murray Bowles" signs on the walls at Gilman St. so that fanzine editors all over the world won't have to waste time typing and pasting photo credits. This underscores the fact that Murray is at just about every show there, as well as at just about every other punk show within a 100 mile radius.

Out of San Jose, Murray has dutifully covered the punk scene for the last 5 years. We thought it would be fun to have Murray print up a couple of photos each from many of the venues he's shot over this period.

By day Murray is a computer program developer, as well as a viola player for the Peninsula Symphony.

Unfortunately, Murray's If Life Is A Bowl Of Cherries, What Am I Doing In The Pit? photozine is out of print, but there is talk of a new collection available at some point in the near future. Until then, his pics are always available at shows, where crowds of people can be seen rifling through his batches. He sells them at 15¢ each, just about cost, and that exemplifies Murray's democratic attitude, a sharp contrast with many "pro" photographers. It also typifies his ongoing contribution to the punk scene. Interview by Thomasso.

MRR: Could you first intoduce yourself?
M: I'm Murray Bowles, I'm 36, I work as a programmer. I do photographs for bands and for MAXIMUM ROCKNROLL.

MRR: And you get money for doing photos?
M: Sort of. It's basically a hobby. I sell pictures for more or less the price of the papers.

MRR: When did you start taking pictures?
M: Well, I started taking pictures probably when I was in High School, but I never did do it seriously. I didn't really start seriously taking pictures until I started doing punk shows.

MRR: How did you first get to go to punk shows?
M: I had a couple of friends who were into various...like art-bands, power pop-bands that were in San Francisco in 1979, especially THE MUTANTS and THE RUBINOOS. They dragged me along to all the shows and gradually I got to like it. I started writing a few record reviews for Ripper, which was a fanzine out of San Jose. And one night their editor couldn't make it to a show and he said, why don't you take pictures, because he used to take all the pictures for the magazine. And that's basically when I started. That was around '82 or so.

MRR: Do you mainly take pictures of punk bands?
M: Yes, entirely.

MRR: Why punk bands and not other bands?
M: That's a good question. There is a certain vehemence to the music that I like basically. And people do jump up and down a lot and that makes for good pictures. If you actually take photos of real rock bands you wind up at large shows and either have to take photos from back stage or something which comes out looking weird cause they wouldn't be where you'd be seeing a band if you're a fan. Or you have to take them with telephoto lenses from far back and that wouldn't be quite right either. This way you go to see bands that only play in small clubs. You use wide angle lenses and get up close. And you take pictures that give you the impression of being there, which is good.

MRR: Do you listen to punk music back home?
M: Yes.

MRR: What are your favorite bands?
M: The last record that I bought that I played over and over has been the DOUGHBOYS. And I liked SOUL ASYLUM until recently. Same thing with BLACK FLAG and SSD, who I liked a lot. Just the point they peaked... And the REPLACEMENTS. Lots of bands have the same problem.

MRR: Which bands challenge you most?
M: The biggest challenge is bands where nobody ever moves at all. Or bands where one or two are very easy to take pictures of and the other members are very hard to take pictures of. The band is up there buying photos from you and there are always photos of the one or two people and never of the other ones. And they feel bad and you feel bad. But what are you going to do when they just stand there and don't move through the entire show or have any facial expressions or anything. OP IVY is a great band to take pictures of. Mostly cause they are very into it and jump around a lot and do all those cooperative things. And their fans are the same way. They know the band and there's a lot of contact between the crowd and the band.

MRR: What's your method of taking photos?
M: I vacilate a little bit. Most of the time I use a 28mm wide-angle lens and the depth of field, if you're using a flash and you're setting the lenses at F8 or F11, is good enough that you don't have to focus at all and the lens is wide-angle enough that you really have to vaguely be in the right direction and you get everything. So that means you don't have to stand there, looking through the view finder and thereby being a victim of anybody who stagedives. You can actually just hold the camera up and point it roughly at where you think the action is and still be looking all around and knowing what's going on around you, which is good. Because you can be looking at one person and trying to plan the next picture you are going to take. But a whole lot of the time, maybe half of the time I wind up just suddenly seeing something and pointing the camera that way and shooting it.

MRR: Doesn't taking pictures also have a lot to do with anticipation?
M: Yes, you're right. But it's sort of disgusting, when you come right down to it. It's a funny thing, first you feel very proud of yourself for having caught on to what this band is doing or being emphathetic enough to know what they are about to do. But then if it gets so that you know, "Ah, he's going to jump then" then it's certainly no fun after that. And there's certain photos you suddenly realize you're taking a lot of like this particular stagediver or guitarists jumping in the air - you suddenly realize, "God, I printed 20 of these in the last two weeks." But - that's life.

MRR: Did you ever get hurt at shows?
M: Actually not. The thing is that shows have become a lot calmer since I first started going. It's a lot less thrashing. When I first started going to shows like 1980, 1981, that was the beginning of the beach punk thing, where surfers were into punk rock and all these people were into going to shows and practicing fighting. Then it was sort of dangerous and exciting. But by the time I started taking pictures things were mellowing out a little bit. I lost a lot of flashes. Flashes go over easily, they have little plastic feet and they break off. They fall on the dance floor and 50 people mosh on them and after that... that's all there is. I did go through three pairs of glasses and started wearing contacts.

MRR: Did you change the way of taking photos over the years?
M: I used to be afraid of being in the middle of everything. Especially back during the old days when I was still looking through the lens and focusing and all that stuff. I'd find myself standing at one place during the whole set and I ended up with 100 pictures of the bassist or something. Now I move around various places and don't try to plan everything quite as much, but sort of just like take pictures of what happens to happen.

MRR: What percent of the photos you take do you consider as good?
M: That depends. There's these two phases: One phase where I'm only two weeks behind printing pictures and then I print more of them. And the other phase where I'm one month or 1 1/2 months behind, then I start to print only the really good ones. And the really good ones are like 1 in 6. Ones that you find that people want to buy them, that's 1 in 3 or 1 in 2. I do my own dark room stuff. And since I take all my pictures with just a flash on my camera, usually the lighting is really uneven and you have to do a lot of dodging and burning in the darkroom to make the prints come out reasonably good. If I were taking all my pictures and sending them to some commercial processor and then I got them all back, it'd be like 1 in 12. Usually everything is in focus, but often it's very very overexposed on one side of the picture and very underexposed on the other. Then you have to spend a lot of time in the darkroom to make them come out right.

MRR: Could you tell us about the equipment that you use?
M: I use a Nikon FE2, which is now extinct, and their cheapest flash, and a 28 mm lens and occasionally I use an 85 sort of telephoto lens and take pictures of just heads or head plus guitar, which is a nice break. And then you actually have to stand back a little bit from the stage and focus and anticipate the right moment and be serious about it. Whereas with the wide-angle lens you're just standing there, having fun and occasionally taking pictures.

MRR: Have you got a rough idea of how many photos you took so far?
M: No. I have four three-ring binders worth of negatives. I'd hate to try to think of how much money I've spent.

MRR: So you just put money into it?
M: Yeah, yeah.

MRR: Are you working on a certain project right now?
M: Lawrence Livermore was talking about doing a book about Gilman with pictures by me and Cammie and a bunch of writing by various people. I haven't heard much since, but that's what I want to do next.

MRR: Are there any other punk photographers that you really like?
M: Actually there's somebody in Texas who took a bunch of pictures of OPERATION IVY and they were great. But I don't know who it is. The person I really liked, back when he was doing stuff, was Ed Colver, who was taking pictures in L.A. in 80, 81, 82. But I never met him.

MRR: Do you find yourself agreeing with most of the punk idea, like the DIY attitude, or do you just go for the music?
M: The Do-It-Yourself idea is great, I'd buy that.

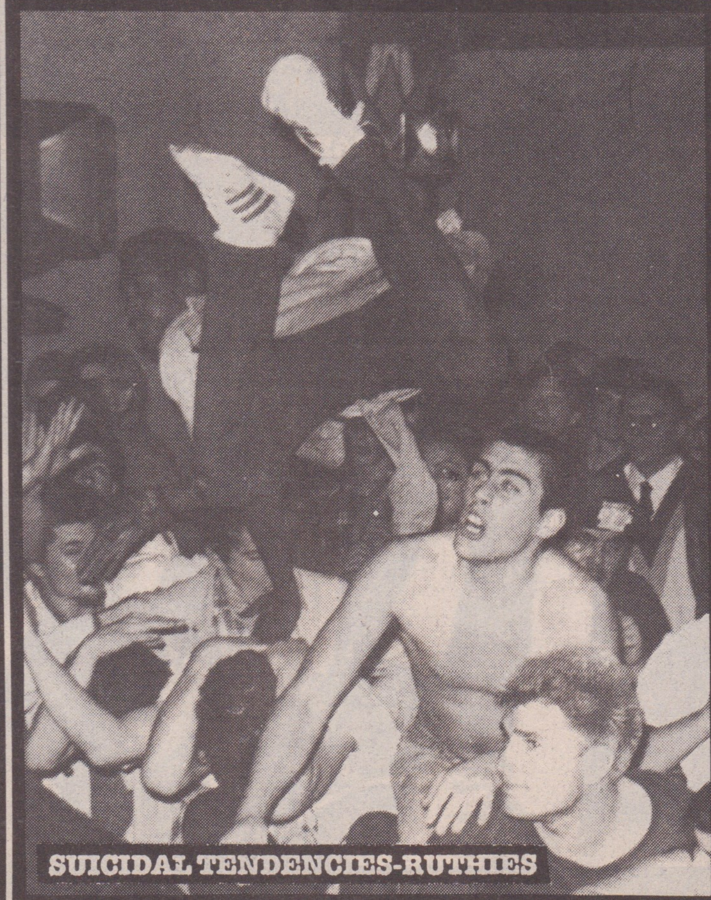
MRR: What kind of places do you prefer to take photos at?
M: I prefer reasonably small clubs. Gilman's pretty good. It's not perfect. New Method about 3 years ago was probably the best place I ever went to that had shows. It was a place where a bunch of people wanted to put on shows and did that despite of the fact it was just a drag, people hanging outside and drinking beer and getting messed with the neighbors, but still there was a certain community spirit that hasn't really happened at Gilman to the same extent, where everybody sort of knew each other. And there was beer.

MRR: Did you meet a lot of people at punk shows you became friends with?
M: Yes, I've met a lot of people I really like.

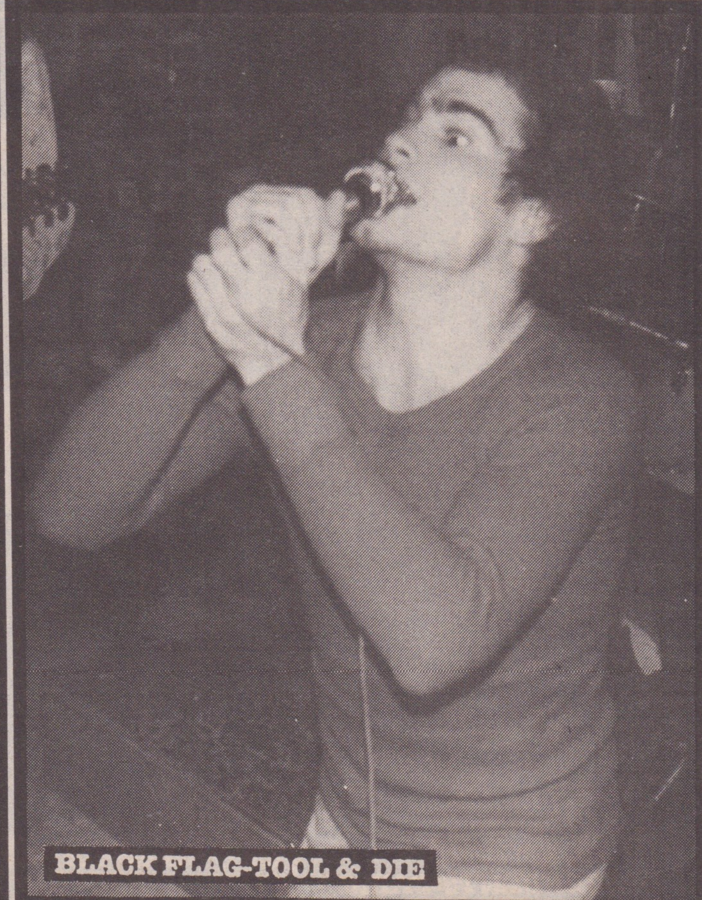
MRR: So you can relate to kids who are 20 years younger than you are?
M: That's right, it's like having kids. It's nice actually. People who are 18 or 19, whatever flaws they have, you can tell yourself that they'll grow out of them, whereas when you are dealing with people who are the same age as me, you have to realize that they are going to be that way forever.

ADOLESCENTS-FARM

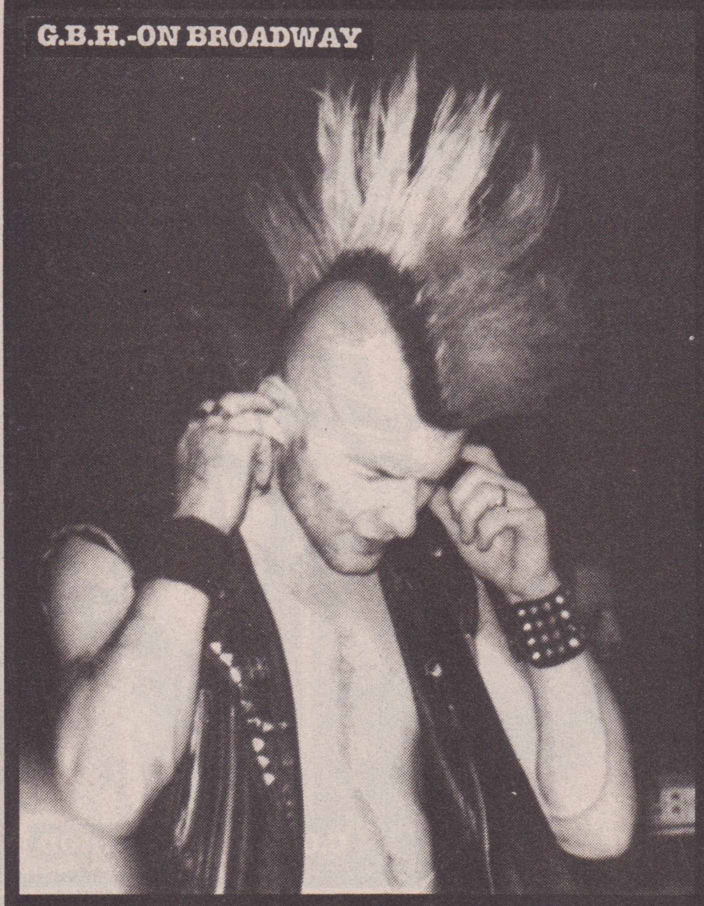
C.O.C.-NEW METHOD



SUICIDAL TENDENCIES-RUTHIES

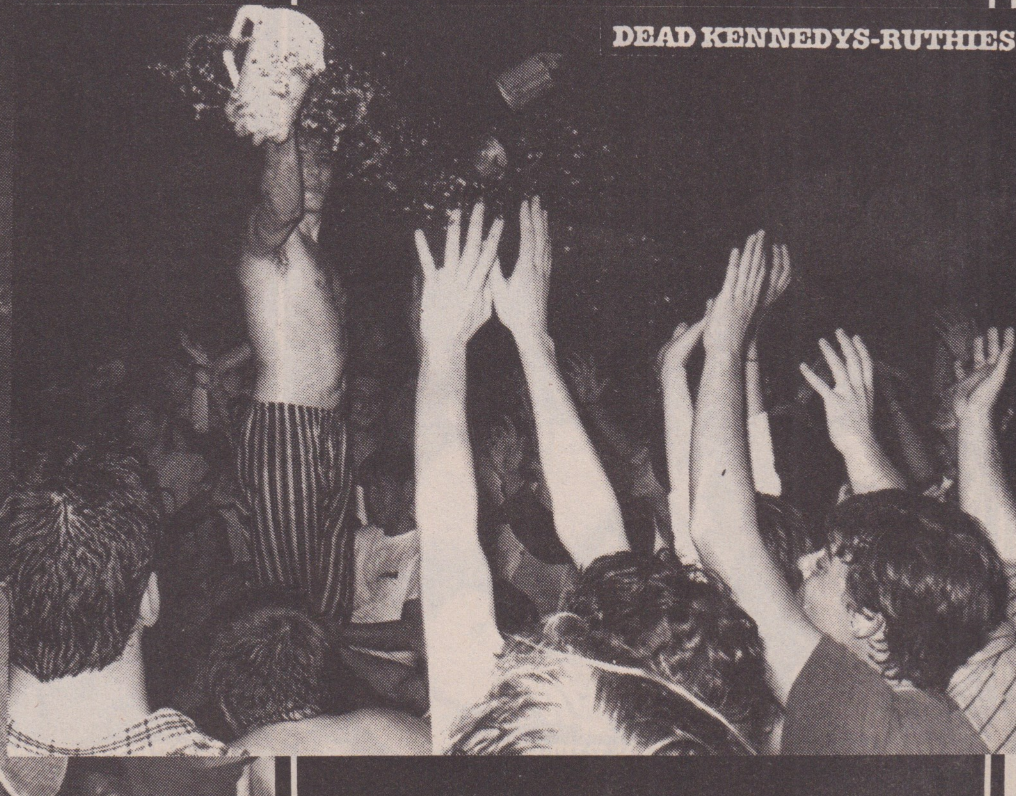


BLACK FLAG-TOOL & DIE

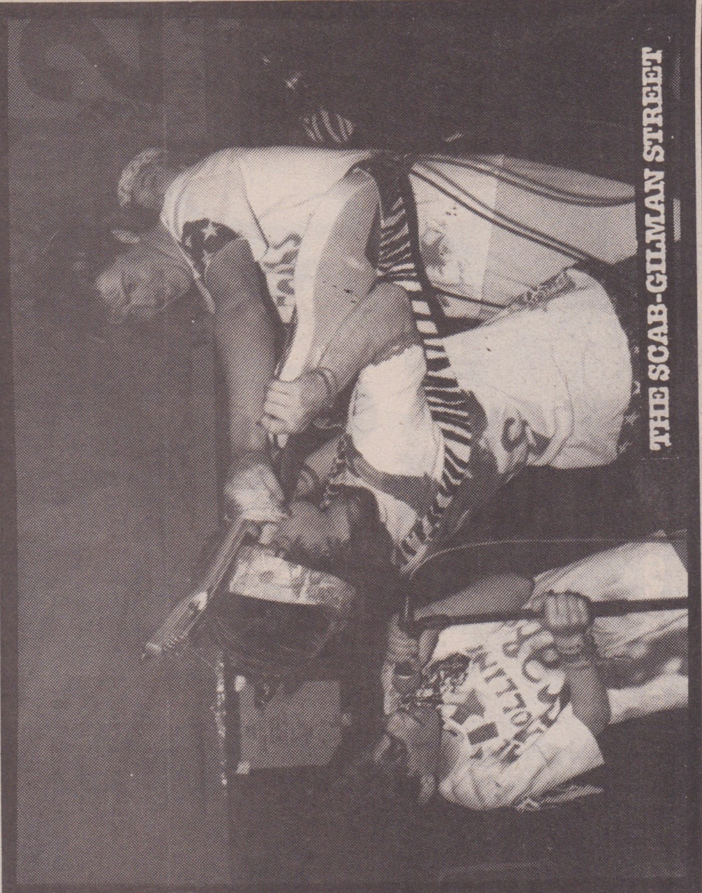

G.B.H.-ON BROADWAY

PERSONALITY CRISIS-RUTHIES

DESCENDENTS-FARM


DEAD KENNEDYS-RUTHIES

SACRILEGE-NEW METHOD


THE SCAB-GILMAN STREET

RUIN-DOLORES PARK

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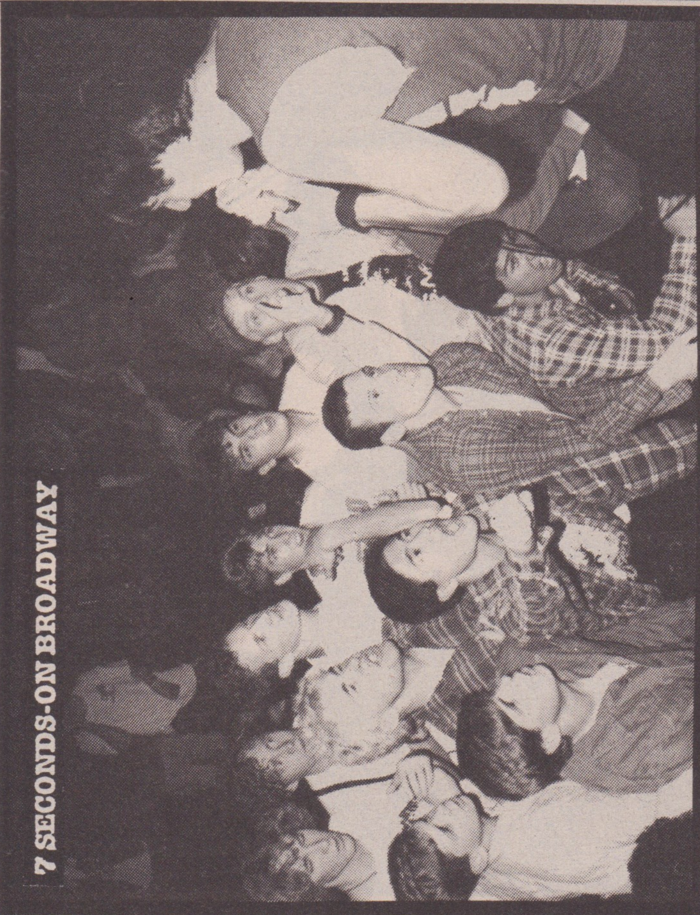

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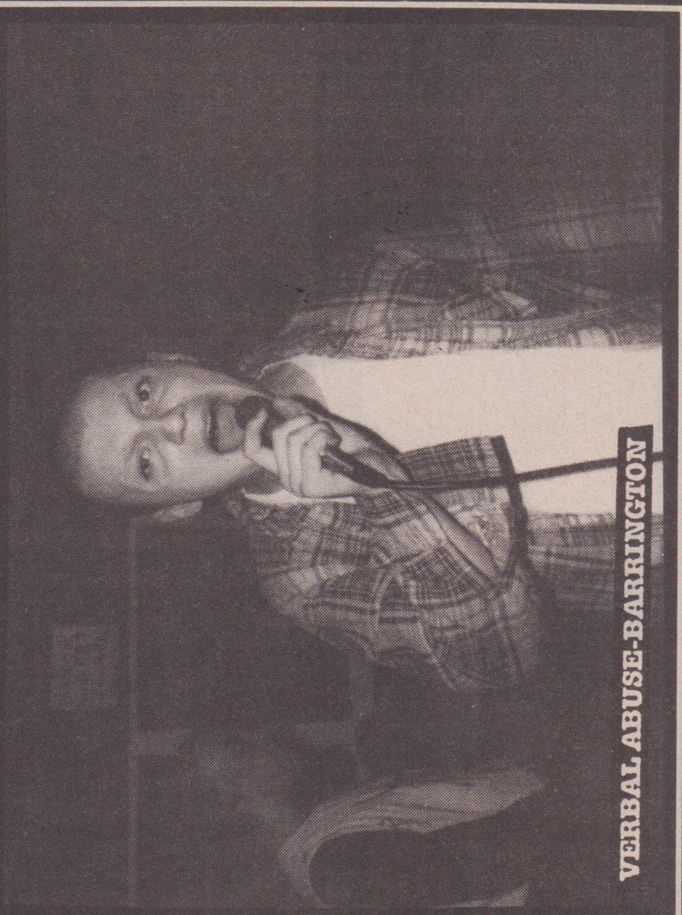

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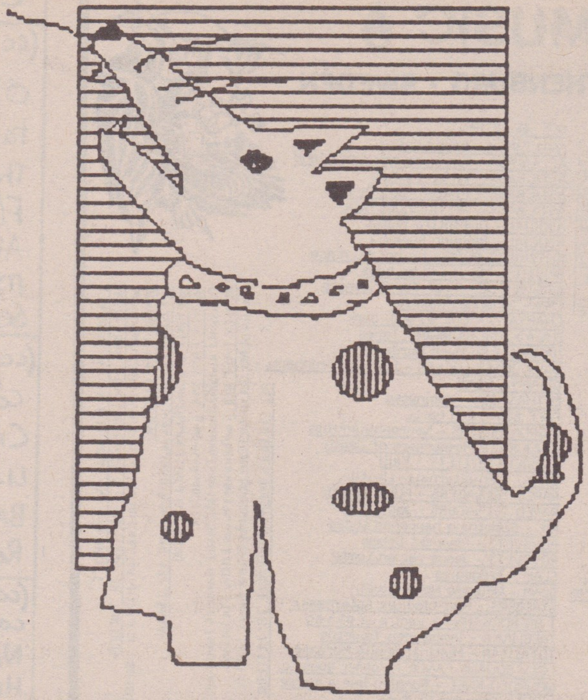

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ADOLE-SCENTS

MRR: Before we get into the serious part of the interview, could you tell us why Frank (Agnew) is back in the band. 4 weeks ago, when I saw you in New York, you were still playing with Paul as a second guitarist.
Steve: What happened was, we started this tour with this guy, Paul Casey. He hadn't been in the band for a long time, so we didn't know what to expect from him on tour. He was hard to get along with in a lot of ways, especially for Rikk... But we all had a hard time to get along with him. He was stressful and violent, he wanted to start fights with us. We've never thrown a punch in this band, that's not what we're about. Finally it came down to the point where he hit Rikk. Well, that's it, we couldn't handle that. Paul's whole thing was just wrong for us. So we called Frank just to help us finish the tour, because he knew the songs. And it turned out that he was at a point where he wanted to play with us again and so did we. All the guitar players who worked in this band since Frank couldn't replace him. Now we got him back and we are pretty happy about this whole thing.
MRR: OK, after clearing this point, let's get into the history of the band. How did you guys first get into punk rock in the late 70's?
Steve: The way I got into it was, I had a friend whose sister went to college. And she came home with the SEX PISTOLS album. First it kinda shocked us, "Wow, that's intense!" Then I saw a TV-special about them in early 79 and I was totally blown away by the whole thing. Then I started listening to other stuff like THE CLASH. Well, that's the way I got into it. Frank can tell you more about Rikk...

Frank: Rikk had been in the music scene since he was 5 years old. Our older sister who was heavily into music, she bought the "Sgt. Pepper" album and Rikk fell in love with it. To make a long story short: When he was 14 years old he bought his first guitar and taught himself how to play. He was always into alternate music like ROXY MUSIC or KRAFTWERK and stuff like that. When the New York scene with Patti Smith and TELEVISION started he got into that. Finally when THE DAMNED put out their first single he fell in love with that. Then the PISTOLS and that's how he got into the whole punk thing. So he got his first band together in 77 called THE DETOURS. He'd been with them off and on pretty much til early 1980 when the ADOLESCENTS got together. The AD's got together in January 1980 with me, Steve, Tony and a bunch of other guys. It was sorta like in the working stages, but a few months later we got Rikk and Casey. And that was the line-up of the first album.
Steve: See, I was in AGENT ORANGE before the ADOLESCENTS. I met Rikk in that period of time and I always wanted to play with him in a band. When I got kicked out of AGENT ORANGE Rikk wasn't available, but he said,"I got a little brother who plays guitar really good". That's how I hooked up with Frank. And Tony used to come to AGENT ORANGE shows. He was that crazy kid, he was wild. He was the first I've ever seen stage-diving or anything like that. Rikk and I were saying,"That guy will be in our band", because he was the craziest kid we had ever seen. When I got out of AGENT ORANGE Tony was obviously right there and it worked out really good. After a while Rikk wanted to join up because we had it going really well. Casey was in THE DETOURS with Rikk, so he came along, too.
MRR: So Rikk got you (Frank) into music?
Frank: Yeah. Rikk bought records all the time and I always went into my big brother's room to see what new reords he'd got. When he started playing guitar I was really impressed by that and I went,"Oh, I wanna play guitar, too". I got this really cheap accoustic guitar for 15 bucks. But it worked, it stayed tuned for a couple of songs. Rikk taught me how to play. And the rest is history...
MRR: What about the third brother, Alfie?
Frank: He's the youngest brother and it went on down the line. Alfie saw me playing guitar and he said, "Well, he plays guitar. I wanna play guitar, too". So I taught Alfie. The three of us would all live together back home and jam together and teach each other stuff that we learned from listening to records. We would sit there and try to figure out chords that other guitar players were playing. And we became pretty good.

ADOLESCENTS

MRR: How was the punk scene in L.A. back then?
Frank: It was poppin'.
Steve: It was amazing. We're from Orange County, which is right outside of L.A. Rikk went to shows before we did. So, when Mike, the guitar player of AGENT ORANGE, and I first started going to shows, we were treated like the little boys from O.C., because we were so young. After a while our band started playing out there and we started getting accepted. Actually the whole L.A. scene got taken over by the suburbs at that time. For example BLACK FLAG and CIRCLE JERKS were from Redondo Beach. It was great back then, because you could go to clubs all the time and see great bands, even the GERMS. There were so many good bands around at that time. It was incredible to be able to go see that. We were influenced by all that stuff, too. But L.A. got out of hand. Every time you got a big scene like that and it gets bigger and bigger it becomes a monster. It got to a point at 82, 83 where Frank and I stopped going to shows, because it was so big and too much violence and shit. I don't like seeing people fighting. Still even now there's a lot of violence.

MRR: Does playing in the ADOLESCENTS still mean the same to you as it did back then?
Frank: Now more than ever. When we first were doing it, it was just like, "Hey, let's have fun, let's work hard, write some neat songs if we can, play out and have fun all at the same time". Then we got out of it for a while, because of all the violence and competition. But now it seems like it's coming back again, the fun of playing together and being creative again. The violent aspect of all the music and the punk scene, it started to become more of a gang-orientated thing than being related to the music. It's climbing away from the music. Gang violence is the big thing on Herraldo Rivera now. They're just into their own thing and starting to seperate themselves from the music. The music is coming back to the people again.
Steve: I also think that all of us realized how important this band was to us after it was over. Cause for a long time - it wasn't that I wanted to deny that I was in the ADOLESCENTS, but it was so intense that I didn't want to do anything like that again. We had a really rapid rise. We were in the garage one minute and then playing Santa Monica Civic Center, which is a huge place, only one year later. It fucked our heads up a lot, too, because we were unaccepted people by our peer groups. That's what "Creatures" is about. And all of a sudden everyone would tell us, "Oh, you're great". It was something that got way out of our hands and we wanted to get away from it. So some years later down the line we started realizing how improtant the band was to us. And it took us a long time to work out all the differences to get back together. Now I don't have any desire to do anything else. You could come over with a major record contract right now and I wouldn't wanna do it. I want to do what we're doing now. This is important to us. The fact that it is still important for people, who come to see us, makes it even better for us.
MRR: So the reason the ADOLESCENTS broke up in the first place were that it got out of hand for you?
Frank: That and ego problems. Nothing really intense, but enough to cause friction. And another problem was bad management. The manager that we had brought us to a point where we could get all the bigger shows.. He had a problem and he left. Then we just kind of grabbed anyone that we could, because we were desperate for a manager. The one we got was totally inexperienced. He wasn't very strategic about setting up shows , he would just set up any old show. We over-played and got sick of each other, we got sick of playing and we started to burn out.
Steve: We all had drug and alcohol problems, too, and being 16, 17 years old that's not a good way to have your life going. We were confused, because we were all really young. It wasn't working anymore. Rikk left first, then we had another guiter player, who was on the "Welcome To Reality" EP. And we also played with Pat from the GERMS. He was in the band for a while. But it was never fun anymore.
MRR: What did you do in between the break-up and the reunion?
Frank: Directly after the break-up I joined TSOL, Steve joined LEGAL WEAPON, who I also joined one month later. So I was two-timing. I did a US tour with TSOL and then we parted

ways, which made me a full-time member with LEGAL WEAPON. That was pretty good. Steve and I played on their first album. Financial problems made us have to move back home and we lost contact with LEGAL WEAPON. After that Steve and I took a hibernation. We've gone from late 79 straight playing shows, changing banas 'til mid 82, until we decided we needed a break. We took a few months off. After that Steve and I started numerous bands, which all failed in one way or another. It was like that, 'til early 86, when... Whose idea was it to get the AD's back togethers? Rikk's, wasn't it? He just suddenly said,"Let's do a reunion show, nothing permanent, just one show". We got the original line-up back together, which was me, Steve, Rikk, Tony and Casey. That lasted a few months, we did a week tour in the New York area. After that tour me and Casey left. Casey, because he couldn't work with the band anymore. So we asked Sandy to join, who was playing around in O.C. bands since 77. He's like the premier drummer of Orange County. I left, because I got personal reasons. I got married that year before and my first child was born a few months before that. I was a new father, I was on the road, missed my family and got nervous, so I left. That was right before the recording of the "Brats In Battalions" album and my younger brother Alfie joined to do the recording. And it goes on forever and ever and ever...
Steve: Right after that Alfie went to college and we got this guy named Dan, because we wanted to tour. He was in the band for about a year. After he quit we got Paul, who is now out. And Frank is back.
MRR: When you got back together, what was it like playing the old songs? They were 6 or 7 years old. Didn't you feel strange?
Frank: No, it came right back to us. Right back to us.
Steve: Songs like "Creatures" and "Kids Of The Black Hole" mean as much to us now as they did back then.. The songs still have so much energy. If I will play these songs 10 years from now on, it wouldn't surprise me, cause I love them.
Frank: You know what it is? They're timeless. The way the lyrics are written—that experience could happen anytime, whether it's now or 40 or 100 years from now. It' s more of an emotional feeling.
MRR: Who had the idea for the "Brats In Battalions" cover? I thought that was brilliant.
Steve: That was Tony's idea. That cover was saying, "Brats In Battalions" could be the kids on the front cover or the soldiers on the back cover. That picture was taken from a Vietnam book. These kids were young and they were barely out of their adolescence, but they were thrown into something that really sucked.
MRR: Talking about Tony, why did he leave the band?
Steve: Tony left because he didn't like touring. We drive out to somewhere in the States and we'd start our tour the day Tony got out of college. After his last final he would fly out and meet us wherever the tour started. The last day of the tour would be the last day before his school started again. He had no free time, no breaks, no anything. Plus he didn't like playing out, whereas for the rest of us it is important to play as much as we can. So one day, we were in Atlanta, Tony said, "It's nothing personal, I just can't take touring anymore", and he flew home that night. We had to finish 4 shows without him and Rikk and I sang. We decided we could do it. It was baptism by fire. We had to do it that way. Instead of working someone else in, who wasn't familiar with what we've done, we decided it would work better if we

kept it amongst ourselves. From there we started recording "Balboa Fun Zone" with Rikk and me singing.

MRR: I've heard a test-pressing and found it to be pretty much of a departure from what you did before. In a way it's much softer than the other records. Do you agree?

Steve: Well, I think it's a mixture. There's a song we'd been doing on tour called "Genius In Pain", and when Rikk played it to me it sounded like an old ADOLESCENTS song. "Riot On The Beach" is the same way. There is stuff that for us is closer to the first album than anything we did on "Brats". But then there is also stuff that is more softer, I guess. We've been playing for so long, that's just the way our writing is. It's not less intense, but it's just not hard core.

Frank: It's not as fast, but it's still got a lot of power to it. You have to think about it: Like Steve said, after playing such a long time you keep on writing and writing and writing, you discover new things as you write, "Whoah, this melody sounds neat with this melody". We don't sit there and think, we shouldn't do that, because some hard cores might think it's pussy.

Steve: We're not gonna stick ourselves in any mold of doing anything like that. We're gonna write the way we feel. If people like it, that's great. If they don't like it, well, that's great, too. To each his own. We write to please ourselves first. If I'm not happy with what I'm doing, then I wouldn't want to do it. A lot of bands either to get a really commercial sound or they hang on with their HC thing. They just do what they like. For example "Balboa Fun Zone Pt. 2" is very poppy. But I grew up listening to pop music like the BEATLES. They always were as much an inspiration as the GERMS were to me. It's all gonna come out one way or another. And we're not afraid to put it on record.

MRR: There's one thing I wanted to ask Rikk, but he's not here now. The ADOLESCENTS and D.I. have quite a few songs with German words in them or dealing with Germany like "Reagan Der Fuhrer", "Hang Ten In East Berlin" or "Marching With The Reich". Is there a certain reason for that?

Steve: "Marching With The Reich". Well, Tony is a history major. He wrote the lyrics. That was his point of view on that. "Hang Ten in East Berlin" was a joke song.

Frank: Actually, as far as Germany goes, Rikk loves Germany. He speaks German, he took German all through high-school. He's pretty fluent. But that's got nothing to do with the song "Hang Ten In East Berlin"... Well, that's Casey. Casey wrote the words to "Amoeba". He always used to come up with weird things. It's all tongue in cheek.

MRR: Most people in the L.A. scene nowadays must be some years younger than you are. Do you think you still can relate to the kids?

Steve: We're all kids at heart.

Frank: It's not just that. But we're not all that much older. Back in the original ADOLESCENTS, me and Steve were 15 and 16. He's 24 now and I'm 23. It's not so much of a big age difference.

Steve: Well, there's a lot of younger people now. But ADOLESCENTS songs, especially on the first record, are about adolescents. So those kids can relate and that's great. "Creatures" is one of my favourite ADOLESCENTS songs ever, because it can stand up all the way around. The kid that's 14 and catchin' shit is the same way I was when I was 14 getting shit. I like the young scene, that kids keep getting into it. It's better than going into a disco and dancing their lives away, as far as I'm concerned.

MRR: There's a lot of talk about gangs in L.A. these days, basically because of the movie "Colors". Do you see it as a problem and what do you think about these gangs?

Steve: It's happening more and more. I haven't seen the movie, but I can tell you from first hand experience that gangs are getting glorified and more and more kids want to be in gangs. It's a sad thing, because these gangs are so horrible and destructive. It's like taking away the kids' identity, you become part of a unit. There's a gang now that started years ago and these kids take the name of the gang and try to keep it going, 'though they don't know what this gang was about in the first place. It's just to be in a gang. But the thing is that these gangs are making a lot of money through dealing with drugs and stuff. A lot of kids say, I can do this, and it's like organized crime on a child level. It's frightening. See, we're living in Orange County by Disneyland. There's never been gangs there and now there's gangs right around the corner from us. The more attention the media gives it, the bigger it gets. The same thing with violence and punk. It didn't really start happening until there was an article in the "L.A. Weekly" on "Violence And Punk". And all of a sudden guys that were like football players shaved their heads and went to shows to beat up people. That's what they heard it was all about. The same thing with the kids who see the whole thing with gangs and colors in the papers and they want to be in a gang. So that's really a big problem that needs to be dealt with.

Frank: We just can't tell you how. We're musicians. We don't have anything to do with these gangs.

MRR: Thanks for the interview.

Interview and photos by Thomasso

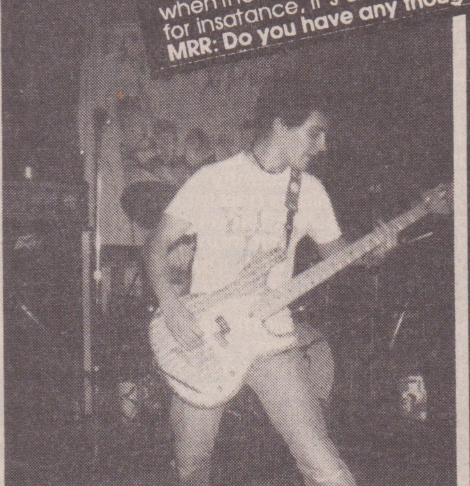
ADOLESCENTS

Philadelphia's Pagan Babies formed about 2 years ago and have grown into one of the area's better bands. Their recently released debut LP <u>Next</u> (Hawker Records) follows last years <u>Immaculate Conception</u> 7" (Positive Force). Band members are: Mike-vocals, Dan-rhythm guitar, Eric-lead guitar, bruce-drums, and Mark-bass. Interviewed after their show with A.O.D.

MRR: You guys recently returned from your first west coast tour, how did things go?
Dan: we got a pretty good response considering there were a lot of people who never heard of us. We looked at it as a kind of an introduction.
Mark: We went out with no promotion except for the 7" that a lot of people haven't heard but everywhere we went people seemed to be into us.
MRR: where was your favorite place to play?
ALL: Salt Lake City!
Mark: We met the greatest people there.
Eric: The people in Salt Lake City probably go to shows to support their scene.
Mike: It seemed like as soon as we hit Reno things were great.
Tweets (roadie): Lawrence, Kansas was cool too.
MRR: Who were some of the bands you played with?
Dan: Dag Nasty were great, so was Plaid Retina.
Mike: I liked Division a lot.
MRR: How come you chose to put your LP out on another label?
Dan: We bent over backwards trying to keep in touch with them (Positive Force) and they were just being impossible, so in the megn time Hawker contacted us and offered us a good deal so we went with them.
Mark: They're really nice people at Roadracer. They've been cool to deal with and they've helped us a lot.
MRR: Some people may feel that you guys are trying to sell out, or become rock stards because you've signed with a bigger label. Do you have anything to say to those people?
Mike: I don't blame them for thinking that but at the sane time there's gotta be a compromise between bands that sign with a decent label and bands that just sell out. If people want to think stuff like that about us without talking to us first, they're not our fans anyway. we're still the same band, it's the people that come to see us that have changed.
Eric: If people are gonna say we've sold out then where are those people when shows

PHOTO: MARK A.

are put on?
Dan: They're no where to be found.
Mark: by signing with a label that has a solid base, worldwide distribution, and are easy to work with, we havn't sold out we just did what's best for the band.
MRR: Are you guys happy with the Philly scene?
We're proud to be from Philly it says it in our shirts , records, everywhere, but when it comes tro us playing here it's kind of weird. There's been nobody at our last couple of shows.
Mike: Everywhere we've played we told people we were from Philly, and then we come back and nobody shows up for our shows.
Eric: I can remember two years ago when people would go to shows no matter who was playing just to support the scene. Well Philly Fuck You!!
Mike: The guy who's been putting on shows at Revival seems to be trying, but no one's supporting him so things are probably gonna fall apart.
MRR: Do you think your sound is headed in the metal direction?
Mike: We opened for the Crumbsuckers and went over well with their metal crowd but as far as us turning into metal maniacs I don't see it happening.
Dan: We're five individuals with at least five different kinds of musical influences.
Mark: We got reviewed in Kerrang and the guy called us a bunch of rich suburban brats, which is bullshit.
Mike: The metal image bugs the shit out of me some times with all the glamour stuff, but when the meaning is right, like with Metallica for insatance, it's cool.
MRR: Do you have any thoughts on straight edge?
Eric: The sides of my head are straight edge.
Mark: I'm a drunk.
Mike: Our 7" has a song on it called "Clearing the Blurr" that pretty much sums up how we feel about it.
Dan: Music shouldn't really be analyzed like on a checklist or anything it's more of a feeling. You shouldn't like a band just because they're straight, metal, punk or whatever.
MRR: Have you made any more touring plans?
Mark: Maybe some east coast dates late this summer, then maybe do some shows down south, but it's kinda up in the air because Dan and Bruce will be in school.
MRR: Any closing comments?
Dan: Please send any unwanted Damned singles to me at 7426 Taber Ave, Philadelphia, PA 19111 because the Damned are the greatest band and to ever walk the earth.
Mike: I'd like to say a couple things. Hi to everyone we met on tour. Hi to the folks at Gilman Street Warehouse. They have a good idea as to putting on shows and stuff and it should be copied by other scenes if possible. I didn't say anything about the guy from Kerrang, but look for a song on ouf next LP about record critics. Support your scene, I love Philadelphia.
Mark: I had a great time on tour and i'd like to say hi to our friends in Salt Lake City, especially Jamie.
Tweets: Life is good, life is earnest, if your cold turn up the furnace.
Mike: Peace is generated by salami sandwiches.



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thatcher on acid

Interviewed by Sarah Smith & Andy Chapman. THATCHER ON ACID: Ben Corrigan/vocals & Guitar; MattCornish/bass & backing vocals & tapes; Andi Tuck/drums.

This charmingly named trio originally hail from Yeovil in Somerset but are now based in London. Their intense Curdled LP clearly displays that they are definitely much, much more than "just another protest band". Musically remarkably competent - pummelling percussion, bouncing bass, strident guitar with more than a hint of melody added. A diverse range of musical influences - ferocious punk interspersed with reggae, funk and folk - create one of the most individually awesome sounds in existence! Lyrically provocative... oozing commitment. Their debut disc, The Moondance EP, was accompanied by an apology for the record being pressed, against their "explicit instructions", by EMI. It also condemned that conglomerate's connections with the manufacture of weapons systems, its involvement with both South African commerce and in funding the Conservative Party in the UK, plus the fact that EMI " have the audacity to bring out the films 'Rambo' and 'Ghandi' in the same breath."

MRR: Your material contains a broad range of influences - what do you attribute your varied musical style to?

Ben Corrigan: We play what we like! It's nice to play all sorts of different stuff without having people like Seething Wells trying to "pigeon hole" us - which was what he did in his review of the album in New Musical Express when he wrote that we "uneasily combine the conservative and the surreal" because he didn't know what to make of us!...I'm really into the noisy aspect of it but at the moment we're working on different types of music such as blues and heavy funk. It's healthy to use a wide variety of styles because obviously people can't categorize us and more importantly it broadens our own horizons!

Andi Tuck: I want us to transcend all musical cliches and move away from the rigid "rock" format!

MRR: Will you be incorporating the tape overs and piano - as used on the Curdled LP live set? Will these also become a regular feature on future material released?

Matt Cornish: We're in the process of sorting out some tapes for gigs but it's proving difficult - what with PAs and things. It would be nice to play live with a continuous set of songs running together with tapes in between as one whole thing instead of a set of individual songs... We also intend to expand with literature and when we do another album it will definitely have a booklet included!

AT: We want to make our gigs more of an event and not just three individuals playing instruments!...I want to experiment with film - for instance,with the song "RiffRaff" I can visualize that with images on film flickering really quickly at either side of the stage.

MC: But then there's the question of practicalities and the financial aspects...

MRR: You sing in "Stop/Start", "But I'm living and hoping/ to see a great change" —what exactly do you want?

BC: For a start, hope is one of the most important things there is! Without hope then there really isn't anything...The so-called "great change" will only be achieved when people realize what's happening around them. A lot of people just simply aren't aware - hopefully we're in a position to put ideas across and inform people why there are people starving in the Sudan, Ethiopia or wherever, or why a multinational like McDonald's is using land to grow wheat to feed cattle to be slaughtered for meat when there are people starving to death!...I think more people aren't aware than don't care and we've got to try and make people aware and then perhaps they will try and do something...The idea of us playing different types of music is so that hopefully different people will listen but the messages conveyed will still be the same. We've just got to keep at it!

MRR: Do you ever feel that we're all in a situation where nothing can be done?

MC: No, because it comes down to hope again!

AT: People can grow and their attitudes can change. For axample, during the 1984/85 Miner's Strike in this country, where you had people like the miners and their families who respected the police force until they came and trashed their communities - suddenly they realized that what happened obviously was well out of order and it made them question other things. It's only when you're directly confronted with things that you begin to realize...Then there's those villagers in Bedfordshire who blockaded their village when contractors were going to start test-drilling for NIREX - Nuclear Industry Radioactive Waste Executive - to dispose of nuclear waste in the surrounding area. Action like that offers hope and motivates us! Also, on an individual, day-to-day level, like with your diet, seeing through all the junk food that's available in supermarkets. It's good to try and get everything into perspective!

thatcher on acid

SITTING

WHERE DO YOU SIT?
ROADFORM?
T.V. OR NOT T.V.?
NARROW STRIP OF GREY
FIXED FORWARD
UPON THE LANDSCAPE
NO PICTURE THERE
THINKING IS DIMINISHED
"WE DON'T NEED THIS"
IMAGES PASS
INVISIBLE
TRANCE LIKE
LACK OF EYE MOVEMENT
WHAT IS GROWING HERE?
(WHEELS NOT FEET)
NO DEFINITION
OVERALL BODY INERTNESS
IDLE.
"WE DON'T NEED THIS"
IT'S A STRANGERS DAYDREAM
SLEEP TEACHING
ARE THEY HAPPENING NOW?
SEEING IS BELIEVING!
ALPHA? BETA?
CATHODE FIX
PULL THE PLUG
COLD TURKEY...
"WE DON'T NEED THIS"
WHERE DO YOU SIT?

BC: Yeah, with the everyday things in the supermarket and which company makes products and what they're actually involved with elsewhere. I believe that boycotting can be effective, but it's down to everyone to realize and become aware of it. For example, "Marmite" is a subsidiary of The Beecham Group who are involved with vivisection. Most people are totally oblivious to these things...
AT: Yeah, another example, the other day I bought a new bicycle which included a lot of components made by a firm called Shimano who, it turns out, also make fishing tackle! Anyway, I took the thing back partly because of that, but mainly because it was so badly put together! Boycotting is so subjective - each indiviuual draws their own line at what they will and won't buy.
BC: On a worldwide scale, look at South Africa - tnat country is totally reliant on other countries for its fuel. Yet there are companies like Shell who supply a vast percentage of all the fuel, but all it would take is for all the oil companies to cease trade and impose some form of sanctions, but they won't because they're so greedy wanting massive profits and diamonds. It's through greed that the world is in such a mess! So boycotting is worthwhile!
AT: It's a starting point, but you've got to know where to go from there...
MRR: Is there a specific THATCHER ON ACID "manifesto"?
AT: We're definitely not into "-isms"...
BC: The music press immediately labelled THATCHER ON ACID "anarcho-punk", but the actual word "anarchy" has so many different meanings that it's become perverted to the extent that it doesn't mean anything! I don't like using the word and we don't have a circled "A" plastered across our record sleeves. I would rather we continue to try and inform people of what's happening in the world.
MRR: Would you agree that too many bands/ individuals are content to sing about war or animal rights - important, but safe topics - which are far removed from personal life? With reference to some of the ideas expressed on the Curdled LP - for example, songs such as "The Taxi", "Is It Art?", "New Thing" and "Stop/ Start" will you write more about issues on a personal level?
BC: Yeah, tnat's the root of the whole problem - now we all treat each other and get on together in everyday life. I would like to say that we're into social politics and not party politics - I've got no time for any of that!
MC: The personal thing is very important! The general protest stuff has been done to death...
BC: Singing about animal rights and war is very safe--those bands should think about themselves more or something. We're people, we've all got feelings and it's good to be able to express them. We want to go into it with more deptn and make our records and gigs more of a personal thing ratner than a sermon...
MRR: Obviously "Is It Art?" is an anti-pornography song—what response has it received? What have women especially said about this song?
BC: The feedback we've had from people at gigs has been really encouraging—a lot of women do appreciate the song! The Moondance EP included a song "Girl" which had a similar message to "Is It Art?", but we've got to continue to tackle this subject and keep doing it because you can't ever drop it! I think "Page 3" is disgusting and encourages sexism! It degrades women and it's the same witn all aspects of pornography. It's sick!
MRR: Obviously, "Page 3" encourages violence and abuse against women, but what about the argument used by some of tne "Page 3" women, especially Linda Lusardi, who claim they know what they're doing and try and justify it with the argument that if men masturbate all over "page 3" then they're not going to rape women...
BC: No! I think some blokes get the idea that women are more accessible because they're also surrounded by things through advertising and the way they've been conditioned...I think that the "porn industry" is on the decline because people are taking notice, but I don't think rape has decreased - I certainly hear more about it...
MRR: The number of rapes hasn't increased - you've just heard about it, whicn is a good thing because we should all hear about it more and more and more!
AT: We've got to question why people buy "porn mags", why men rape women and we've got to take it back to grass roots level and examine how people are brought up. We're surrounded by it everyday on billboards, with companies, with industry, with banks, with advertising agencies and with governments!
MRR: Finally, what are your aims?
AT: Enjoy it, meet as many people as possible and exchange ideas...There are so many different struggles going on, but they're all fragmented - it's like some big jigsaw that doesn't fit because of people's attitudes...
BC: Our aim is to unite people and generally create an awareness amongst people. If we make one person think, then we've succeeded!

They have two LPs in the pipeline - firstly a recording of a recent live performance at the Canterbury Arms in South West London - entitled Garlic - which will be released by the newly formed Rugger Bugger Records and a second studio LP soon to be recorded for release during early 1989 on CHUMBAWAMBA's Agit-Prop label... THATCHER ON ACID have already gigged in Europe - doing a couple of German gigs with BLYTH POWER in Hamburg and Mannheim and there are definite plans to tour Belgium, Germany and Holland in the not too distant future. At the moment they are working on new visual ideas and intend to work with other musicians - particularly vocalists and brass sections.

"Curiosity is just a beginning, But hope is the child of action..." THATCHER ON ACID/ "Hope!"

Thatcher On Acid c/o 46 Triangle Place/ Clapham/ London SW4 7HX England

NEW BANDS

KASAYA

Kasaya. What does it mean? Kasaya it is personification of death. The name of this band has a very funny history. Pawel's mother teaches Russian language in one of primary schools in Jastrzebie (a coal miners area in Poland). She is very exigent so pupils called her Kasaya. The name is strange but all members of Kasaya as a band are very "nice" people. Interviewed by Ared of Antena Krzyku zine. All answers by Pawel, singer of Kasaya.

MRR: Something about your history.

Kasaya: Well, we resolved to establish a rocknroll group in order to turn all these young girls' heads who wear tight trousers and after all we succeeded in achieving our purpose he, he, he!

MRR: How would you describe your sound?

K: By means of our music and sound we want to record what takes place around us nowdays. We want to produce a distinctive sound book about our days in Poland. Kasaya is a group of guitars, but we try to mix in this guitar music sounds, which surround us in everyday life. In the studio we tried to realize the sound by means of Dub. The Dub characterizes music of Jamaica, but it also gives us a great many new possibilities.

MRR: How about musical influences and your favorite bands?

K: We love American music very much. We've got a record I Against I of Bad Brains. We've heard it about a 1000 times (never mind the 1000, sensation is the only important thing of the music). I think it is one of the best records in the history of rocknroll. But it's easier to find in our music inspiration of such bands as Sonic Youth, Big Black, Jimmy Hendrix Experience or Black Sabbath.

MRR: You are one of numerous Polish bands who released a tape, but you aren't well known in Poland. You haven't played many gigs. Why?

K: Indeed we play a few gigs, but it's a scheduled activity. Playing 4 or 5 gigs a year we always show something new. Besides we aren't musicians, we can't earn money living this way. We are also engaged in other forms of transmission such as the theater and the film. In my opinion , people for whom music is the one and only source of earning for their living are a bit mad. This is my private point of view and it describes a situation in Poland, of course. All these people talk purely about music and they're insincere at it. If we play gigs it always takes place in small lounges and most often for our friends.

MRR: Poland seems to be the country with very strong independent scenes, big festivals, and an "independent" radio. What do you think about it?

K: Indeed it may seem so, but we try to avoid all people who keep promotion of independent bands. In fact, they know about a good business and made quite a lot of money by such fellows like us. We haven't earned a penny by our music, so I wish nobody free of charge, (God, the sunshine, the freedom, the air) so we are free of charge too. You ask me about the "independent" radio in our country. Independent is only a lovely word. The independent radio in Poland is a "red gang" of run wild scouts. By reason of this radio we had an unpleasant adventure. I went there with the master tape to broadcast it for the listeners. But our master tape was cancelled by them and they presented only one track (which was not so good). I don't care a hang. According to me it isn't an independent radio.

MRR: What do you think about the political/economical situation in Poland?

K: Politics is a word which I hate. Our Parents are communists, but I see great difference between the communist theory and the practical activity of our government. The present situation in the country reminds me of a delayed-action bomb. Again there are strikes, an increasing incertitude and an anxiety about the future. A big number of people emigrate also to the USA. I'm afraid of difficulties in studying in the university and of a possibility of mobilization to Polish Army. Polish people don't feel liberty in their own country , but I think it's not only our problem. I'm sure there are many people in the USA who don't feel the liberty too. A real problem is how to change people's counsciousness, how to cure their really bad brains.

MRR: Do you think that it's possible to change something here?

K: Anarchy seems to be the only way which is able to lead the human race to the next century. For the time being an individual anarchy has fired out in our brains, but our numbers grow and grow. So tremble Gorbachev and Reagan, Pawel will hunt you down!

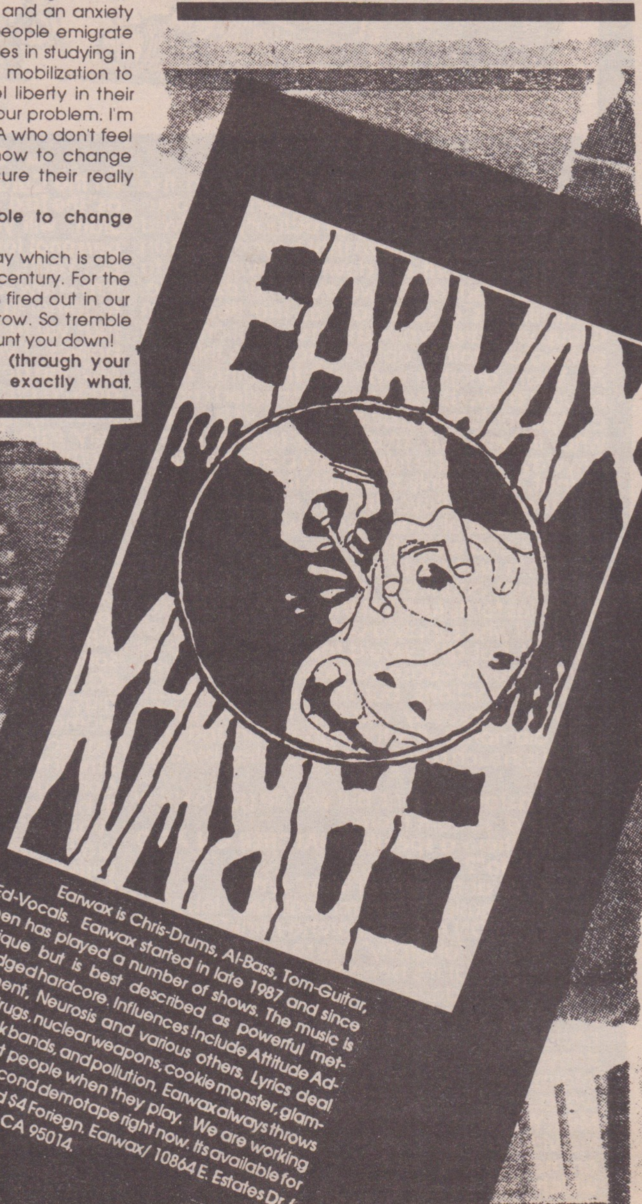
MRR: You were really independent (through your practice room) but do you know exactly what happened. So let us know something about your future plans.

K: Our practice room was situated in a basement of my flat. Unfortunately it was on fire in February. All our equipment and instruments have been damaged by fire. We have suspended the activity because we haven't got money for new equipment. We will find any work but not before the holidays. We will move to another town if we pass our exams. We are going to record the second cassette. Probably it will be done in October. Certainly it will be shown during our gigs.

MRR: What's your opinion about your first tape you released? (see review in one of last issues of MRR)

K: Well, now I think our first tape is not so good, but we were recording it in abnormal circumstances. We only had enough money to hire a studio for two hours. So it should be called "Kasaya Live in Studio". Despite this, I enjoy that it has had quite a good reception in Poland. We have recorded it for R.E.D. Tapes. R.E.D. is an independent label, the honest one and the most progressive one in Poland. R.E.D. Tapes are the cheapest because we don't earn money that way and neither does the label. As a matter of fact listeners are the better for it. I recommend the R.E.D. Tapes to everybody in the world who want to record independent groups in Poland.

Pawel Krzyszt of Bogocz/ ul. Opolska 18/27/ 44-335 Jastrzebie Zdroj/ Poland



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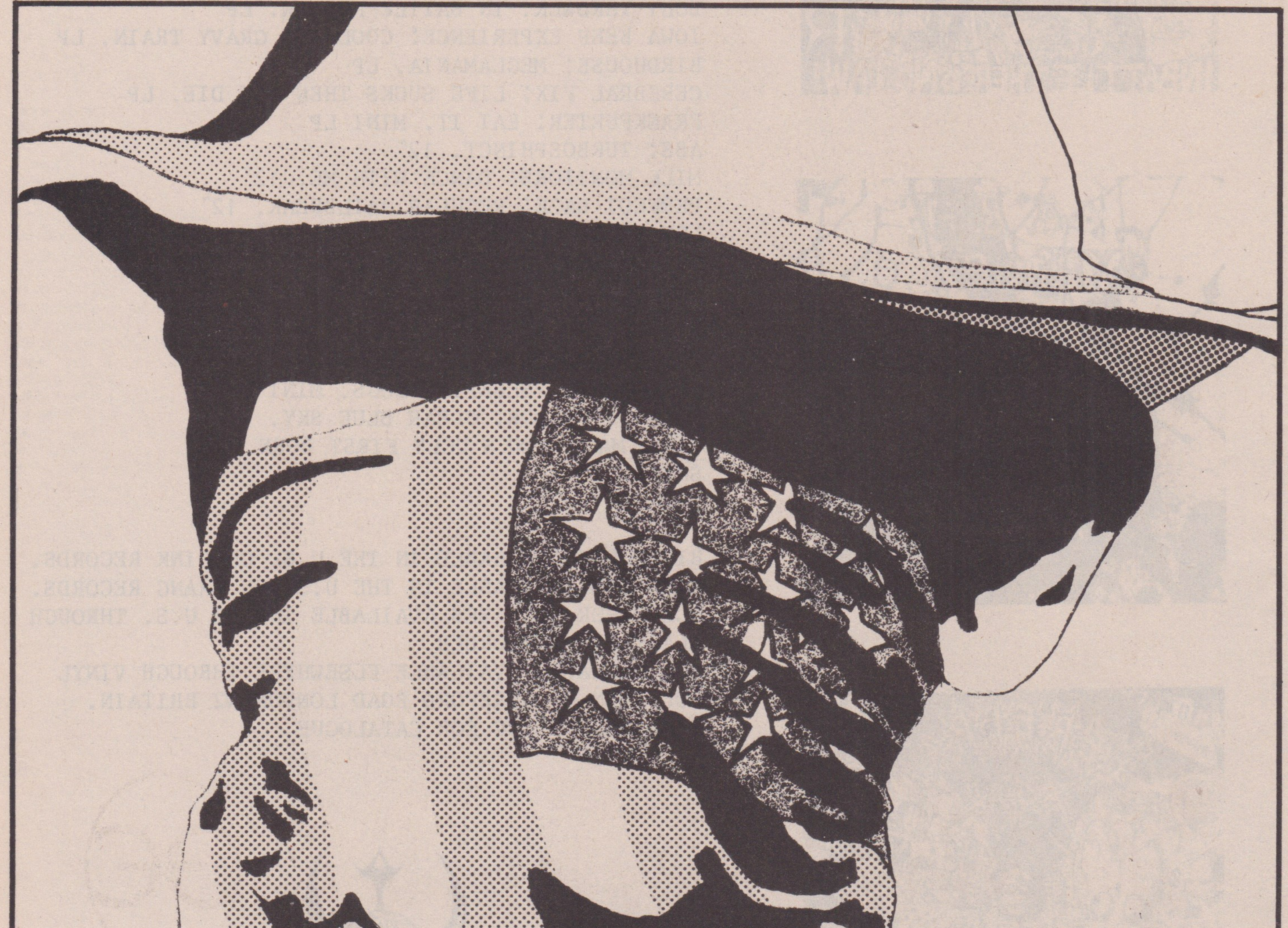

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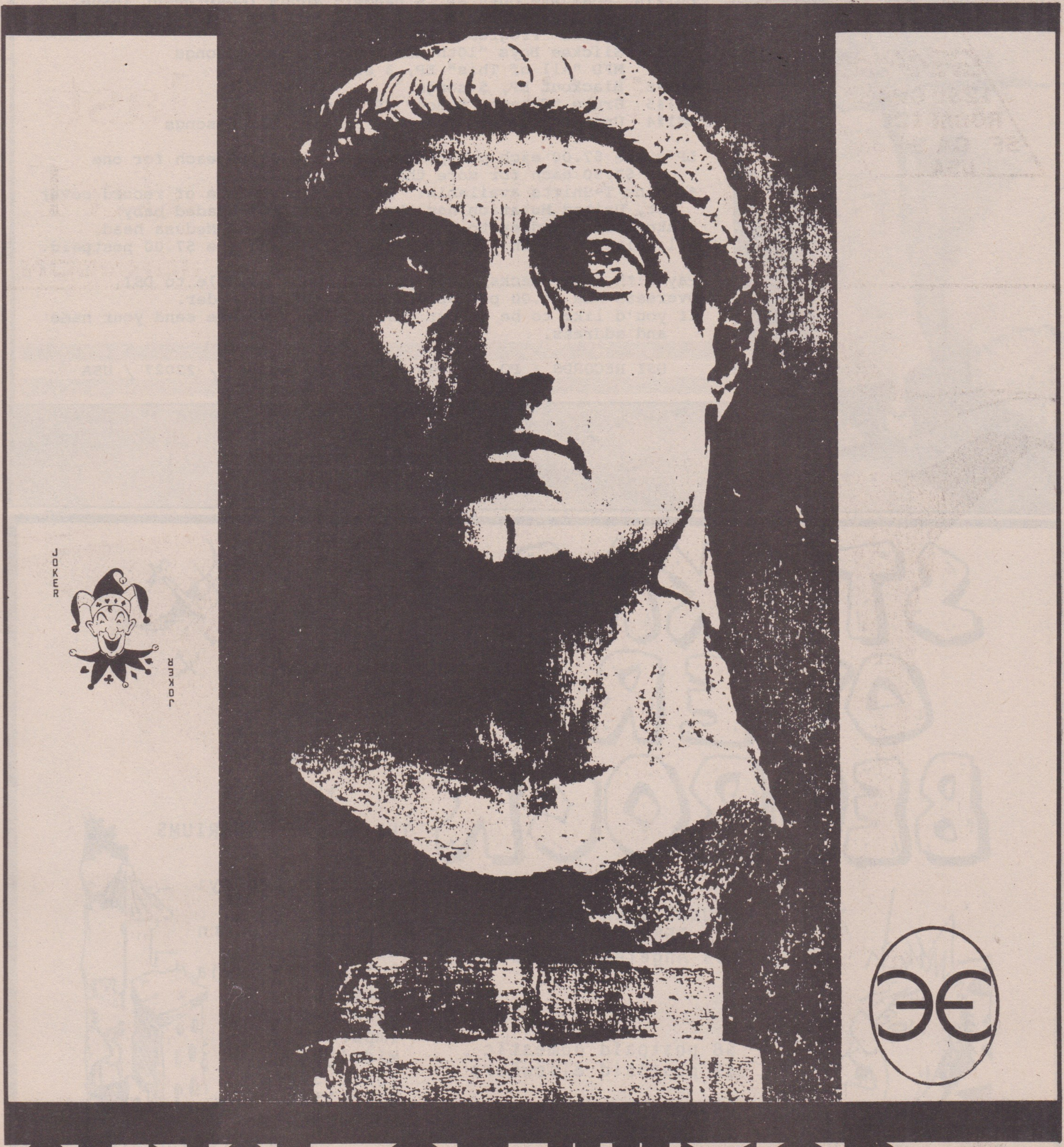

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10·88

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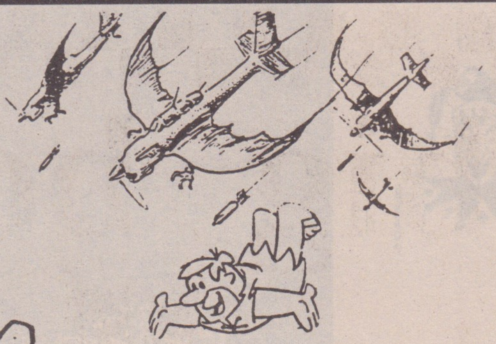

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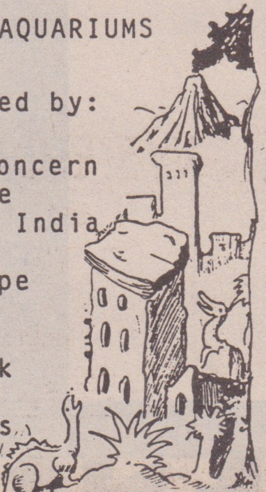

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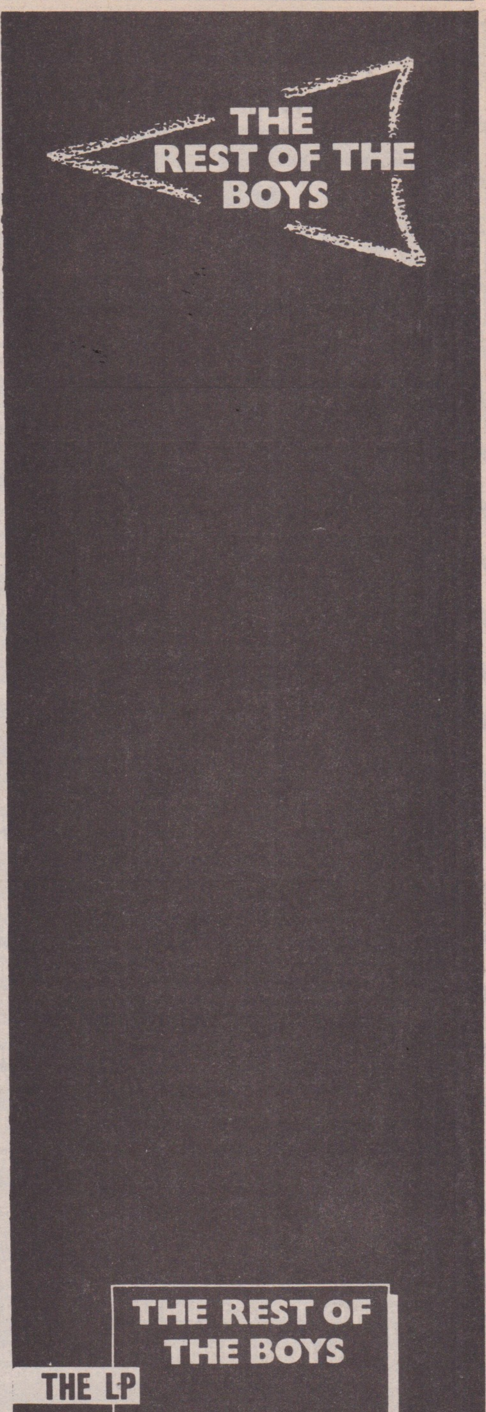
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THE JOYCE McKINNEY EXPERIENCE

Leamington Spa-based band whose debut LP Joyce Offspring on Meantime Records was undoubtedly one of the most purposeful and refreshing releases of 1988! Formed approximately three years ago, THE JOYCE MCKINNEY EXPERIENCE draw from a variety of musical influences coupled with highly charged vocals to create their own distinctive powerful blend of roughly polished hardcore.

THE JOYCE MCKINNEY EXPERIENCE Charlie/guitar, Robbie/bass, Gigs/drums, Sharon & Yvone/vocals. Interviewed by Andy Chapman.

MRR: Why call yourselves THE JOYCE MCKINNEY EXPERIENCE?

Yvonne: It amuses us!

Charlie: It's the sound of it rather than the actual meaning or the person...

MRR: So you're not showing any perverse respect for the woman who muzzled, bound and tortured an American Mormon missionary?

C: None whatsoever.

Robbie: Well, perhaps a smidgeon...I think she's funny and I like her for that! Anyway it was the only name we could all agree with. We had a few ideas for names like PILE DRIVING MAGGOTS FROM HELL, SCUM QUEENS and HAPPY FARM.

R: Our first name was VARIOUS ASSHOLES!

MRR: What makes your approach different from the numerous other punk, hardcore or what ever bands?

R: I don't think we're as dictatorial in what we do. Although we try to get our opinions across— we consciously don't state them dogmatically...

S: But we all still firmly believe that there's definitely room for politics in music!!!

R: Some people have accused us of not being political, but we are, because obviously both social and personal politics are directly related to politics with a "capital P" - it's impossible to separate the two.

S: So we're trying to tackle it all from a different angles instead of ramming it down people's throats...

C: We've no intention of offering any solutions - people should think things through for themselves...

S: And not ghettoize the whole "scene" which has happened in the past.

R: Hopefully we do have differences in our approach but quite often we've been classified as "pop - punk" which is a term that I definitely question! I wonder if it's because we've got two female vocalists and some people think "pop bands have girlie singers". That kind of thinking really disturbs me...

MRR: Lyrically some of your songs hint at a disillusionment with "the scene" "Stuck For Words" and "Try" - would you accept this?

S: Yeah maybe, but "Try" is a positive song.

Y: "Stuck For Words" has a more personal set of lyrics anyway because when I wrote them I was feeling pretty down and thinking how on earth can anything I write change anything. Lyrically it speaks very much for itself.

R: This probably seems very naive of me but I personally think of our lyrics as not only being directed specifically at people within "the scene", they're also aimed at people in general -- there's no boundaries!

MRR: Yeah, but the majority of the people who will attend tonight's gig - and I know I'm generalizing - will only be those who listen to punk or hardcore so how do you propose to reach the 'Armchair Critic' or people generally who more often than not won't come into contact with your music?

R: Perhaps they will hear us on John Peel? If people don't hear us then obviously our music won't affect them, personal contact might...but if we get through to them it's by leaving them uplifted with a positive and energetic feeling. Hopefully this comes through in our music whereas a lot of bands, and I'm definately not criticizing them, because I like bands that are more grungy, heavy, depressing or depressive - but for many people it doesn't inspire them to believe in what they're capable of and get up and have an impact on what's around them...somehow it creates more destructive feelings. Also I guess we've been 'lucky' in the fact that we've had some favourable attention from the mainstream music press, which may help in reaching people who might otherwise never hear us or similar stuff...

S: The actual song "Armchair Critic" is about communication. It's not just concerned with - and I hate using this term - "fuck the system, direct action". The lyrics are urging people to get out of their chairs and communicate with others instead of sitting there with a bad attitude. People should be nice to each other and perhaps even talk or smile!

Y: "Armchair Critic" was actually written with people from our 'scene' in mind, anyway!

MRR: Your musical influences are undoubtedly rooted in US hardcore - over the last four, maybe five years, the major influence(s) of many bands has gradually shifted away from the directly political a la CRASS, FLUX towards US hardcore. Would you agree and is this healthy?

S: Bands like CRASS and FLUX were definitely good for the scene, but their music was too harsh. With US hardcore it's musically more melodic and gains more peoples' attention but at the same time CRASS changed a lot of peoples' thinking - so let's not forget our roots!

R: It's more accessible but there's still definitely a place for heavily political bands and what they do is valid but hopefully we can reach even further rather than deeper...I'm the oldest person in the band, by quite a long way, and over the years I haven't become less extreme in my views and feelingss but I now link them with society as a whole. If I'm overtly more extreme then I'm not going to reach people who have a more conventional outlook on life. So if you're more accessible then there's a stronger possibility that you can have more influence. I believe that's what I should be doing now!

C: Yeah, US hardcore influenced music has more potential for a wider audience which is definitely better. It's a good amalgamation - FLUX, CRASS and US hardcore.

MRR: But having said that it seems that the political awareness has to a certain extent diminished, as some people appear to be becoming more preoccupied with arguably more trivial items- for instance, metal and skateboarding.

C: Yeah, but that's people trying to commercialize it. They've amplified certain aspects which others have picked up on but which don't originate from the hardcore scene. Sadly it's bound to happen as the scene expands...

S: The music papers are desperate to find hardcore bands yet they have blatantly ignored the politics - for example, one of the mainstream music paper's feature on HERESY where they classed them as a Maximum Rock 'n' Roll band full stop! The music press is trying to kill the popularity of it and bands that are featured aren't really going to benefit from such coverage.

R: But as well as the branch of hardcore that's moved away from politics there's more of a political awareness emerging in other forms of music, which is really good! Times have become worse and obviously society has become more fucked up and more people want to express their anger and try to create some form of change.

MRR: I wanted to avoid asking this question but it's inevitable that during the course of this interview the topic would arise. Your line - up is comprised mainly of women...

Y: Yeah, exactly sixty per cent!

MRR: Who are involved in a predominantly male scene - what reaction do your music and lyrics receive, especially from men?

S: Firstly, hopefully the audience will appreciate the music as coming from the female angle and we hope they respect that...

STUCK FOR WORDS

To make people change their minds
So they can hold a different view
When someone is ignorant for years
What chance have I of getting through?

No! We cannot tell you what to think.
You wouldn't want that anyway.
I'll tell you something you already know.
What's the point? We don't know.

So I'm thinking as I'm walking
How exactly to convey
My opinions and emotions
In an interesting logical way.

CHORUS

But are you listening? Do you wanna hear?
Or is our music just a noise in your ears?
When I shout you just ignore me
But then you cannot understand me!

Y: We can't really tell whether the reaction we receive from the audience is because of the music or because there are girls in the band. Unless people individually make the effort to talk to us after we've played and express how they felt about the set then we're not really aware...
R: It's hard to tell because often we're the first band on and in this country the first band doesn't often get a good reaction. The fact that we get a few people down the front dancing and some standing around tapping their feet is encouraging. On the whole we get a pleasing response but I do worry that some people think it's a load of girls so they don't pay as much attention. But those who do get into us don't seem to treat us any differently because of our mixed gender.
MRR: With reference to a remark I overheard after FIRE PARTY had completed their set at a recent gig they did here at The Sir George Robey, somebody standing at the bar said "not bad for an all girl band". How seriously are you taken as a band both musically and idealogically?
S: When we've played we always get girls saying "this is great and it's really good to see girls doing decent hardcore music!"

Y: We get blokes saying that as well!
R: I do feel strongly that other women need encouragement because when I originally started playing I only played with women for the first year. If I hadn't done that then I don't know whether I would personally have had the confidence to play in bands that only had a male line-up or if I would have been accepted if I hadn't had that initial support. But if there are women who want to do something in a band but are put off by male dominance - don't be, get in there! Because it's okay once you start...
Y: It's a case of gaining that initial confidence to go out and do it, girls having seen us will have the confidence to go out and do it themselves!
S: We're lucky because we didn't start off all that seriously but with Gigs, who is also in VISIONS OF CHANGE, people started to offer us gigs with them.
R: It's like the relationship between FIRE PARTY and SCREAM...VISIONS OF CHANGE have helped us but we tend not to work with them as much now because we don't want to always be their "support" band...

ARMCHAIR CRITIC

Cleaver words coming from your armchair
Is it from the heart or is it just hot air?
What's so annoying and worrying too
There are millions out there who are just like you.
Millions out there just like you!

You think you are really something in your living room
As you forecast nothing but doom and gloom
But you step outside and your mouth snaps shut
But you'd never fuss in public cus you haven't got the guts.

CHORUS

Preaching to others but doing nothing
Can't you see that its getting very boring?
Can't you stop shouting at the news on T.V.
While you are sitting in your armchair? It does not impress me.

CHORUS

I'm not saying they're unreasonable points you make
But might as well say nothing for the action you take.
Seeing is believing, we want evidence,
So lets see you do what you say makes sense.

S: But it was Dick from CULTURE SHOCK who was a great help and really encouraged us. We did all of our early gigs with them...
MRR: How do you view the "role" of women within the indie "scene" both in the UK and abroad?
S: Since being in the band, I've come into contact with a lot of women in the indie "scene" and most appear to be very cool and confident people! It can be difficult being a woman involved in a mainly male dominated "scene" because a lot of men tend to think they know better. Also men like to talk loud, so if you find yourself in a situation where you're the only woman in the room full of men, then either you find yourself shouting to be heard or you just sit and say nothing. Basically it all comes down to having confidence in yourself. Don't be intimidated! So if you're female and thinking of getting involved in something whether it's music, politics or whatever then get out there and show that you're just as good as the next man!!!!!!
C: Women in the indie "scene" don't seem to be putting across so much of the conventional sex symbol image like people such as Sabrina and Patsy Kensit do. That undermines the women's role in music generally although there are some exceptions - for instance, EURYTHMICS who are more ridiculing in their approach and therefore similar to a lot of indie bands...There is definitely an increasing number of women involved in the UK and abroad - their role is parallel with that of men! The few gigs we did in Belgium and Holland were organized by a woman Hettie and

there's also Jo who has organizes foreign bands tours in the UK and runs the Workers Playtime label...
R: I see it growing! I think there are more women working within the "scene" than people realize- It's still not enough but from what I see it seems to be getting better! Charlie's point is a good one- that many women in the indie scene are changing the role of women in music generally by making it more equal. Also an increasing lack of discrimination may mean that less attention is drawn to female participants...

MRR: You share a drummer with BAD BEACH and VISIONS OF CHANGE- at this very moment Gigs is doing a soundtrack with BAD BEACH - what problems does it create?
C: Obviously it causes some problems...
S: He wouldn't admit it but it creates problems for him as well.
Y: If it was just the three bands it wouldn't be that unusual but he's also got a full time job, he does the Blacklist Mailorder plus he occasionally organizes the UK leg of US bands European tours.
S: A lot of people who put gigs on ask VISIONS OF CHANGE to play and if they can also bring either BAD BEACH or THE JOYCE MCKINNEY EXPERIENCE along as well. So it usually ends up with two of the Leamington bands playing. We should all have our own identity! Within the band we've come to the decision that there should be no more gigs with either VISIONS OF CHANGE or BAD BEACH. Besides that all of the members are really good friends and we don't want to ruin that friendship.

MRR: Anything else?
R: There are sometimes things at gigs that I get grumpy about and I think was that sexism that caused a certain situation. But when I detach myself I view it more optimistically, sometimes you don't want to be on your guard too much against discrimination because you're going to end up crawling up your arse if you do that. If too many people in the "scene" slag it off too much it can create a bad feeling. Without ignoring the problems I think we need to keep a degree of optimism about what we're doing and celebrate the positive side...
Y: At the moment we're writing a new bunch of songs and hope to be recording again very soon. Nothing special is planned but as long as we continue to enjoy what we're doing we'll be satisfied!
S: I'd like us to tour Europe and America in the very near future...I want to take THE JOYCE MCKINNEY EXPERIENCE as far as I can but the most important thing is to keep the band fresh, exciting and fun to be in!

THE JOYCE MCKINNEY EXPERIENCE have also featured on two compilation LPs: one song on "Profit Motif" appeared on the Workers Playtime Gruesome Stains sampler LP and 4 - tracks were included on the 4 - band Shall We Dance? LP released by Meantime Records. A Jonn Peel session has been recorded and a second LP is imminent...

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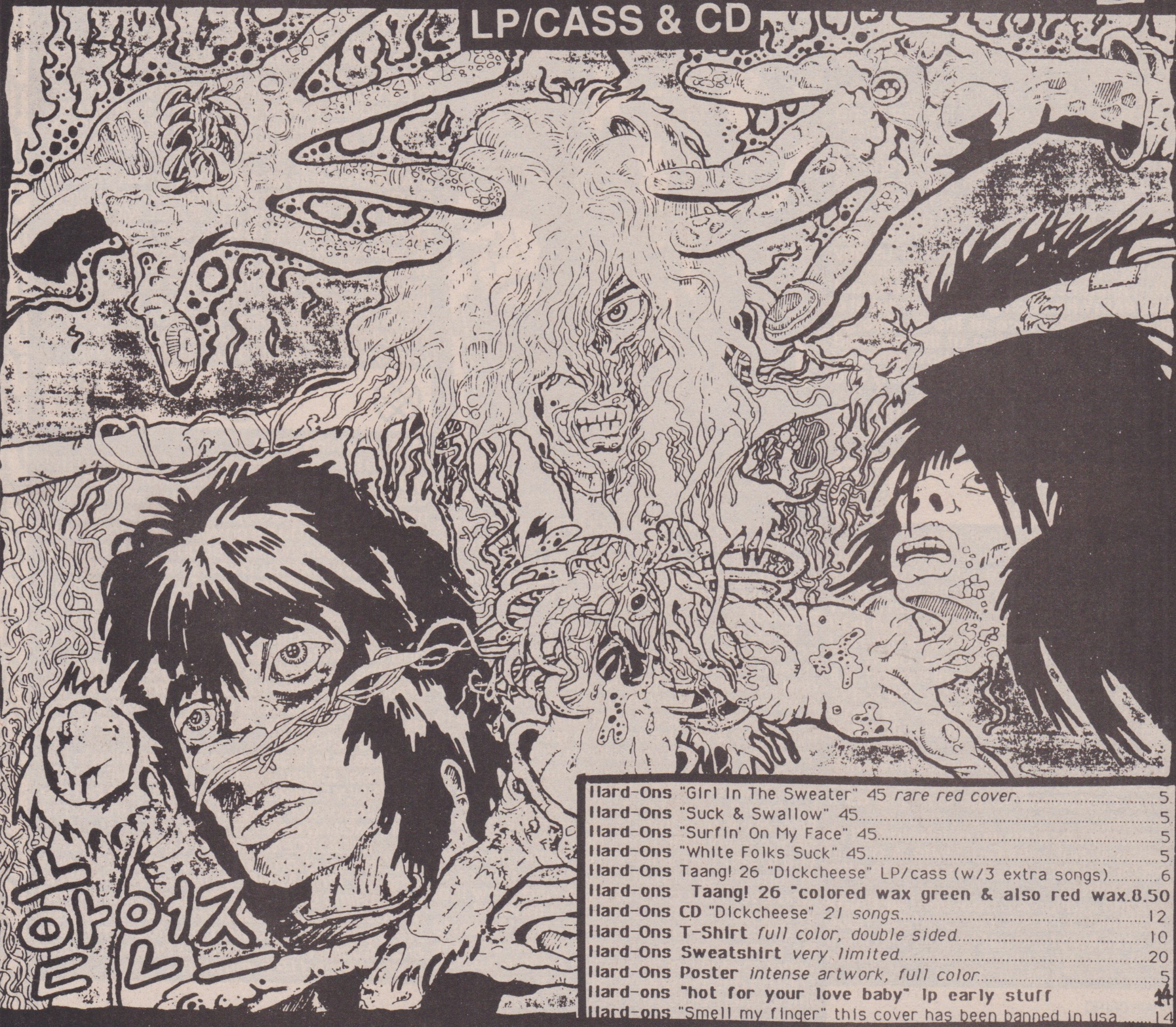

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BY ERIC THE ADJUSTER

"Damn!" I thought as I checked the Mailbox for the 4th time.

"What the fuck is taking so long!" I growled as I walked into my room. I had been waiting for these records from a flake for three weeks and if they didn't come today I would have to kill somebody. It had been a bad week for me and this waiting was just making it worse. Financially it had been a disaster, I had just spent $300 bucks yesterday on records and to add to that I just heard from my friend that there's some really cool stuff on my want list at a store in the city! What could I do? I already owe my brother $200 bucks from last month, and I owe my mom $150 for phone calls. Maybe I can rob a bank. Suddenly, I heard the mailman.

"It's about time" I said angrily as I ran outside. I looked in the mailbox..... to find nothing.

Welcome to the vinyl jungle, the home of rip-off stores, high bids, fair and unfair trades, spent paychecks and seemingly endless searching...... Welcome to the vinyl jungle, also the home of rare finds, incredible satisfaction, and great sometimes unavailable music. Welcome to the "Scumpit", a new column for the novice, expert, and casual collector alike. In the "Scumpit" I plan to cover all aspects of collecting as well as important (to some) info on labels, bands, and of course discographies.

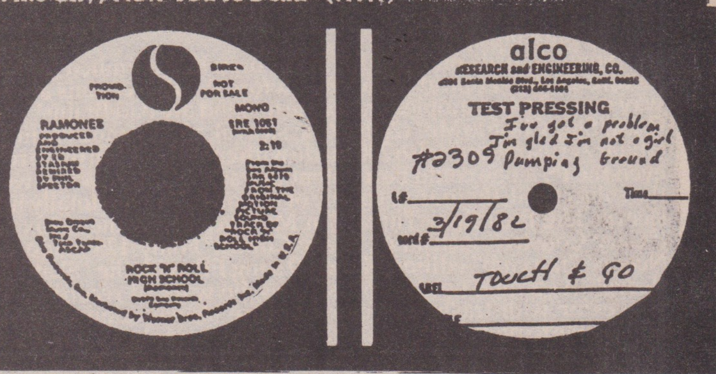
So anyway, why collect records? For the music? To remember and own part of the past? I don't know why people collect records, but I do know that record collecting is on the rise, especially in the "punk/alternative" community where it has reached a fever pitch. U.S. punk records, especially singles have tremendously shot up in value over the last couple of years because of the rise in punks' popularity and the scarceness of these early recordings.

What makes a "collector"? Patience and enthusiasm, as well as a good dose of insanity are definite plusses when it comes to finding the records you want, because it can quite possibly take weeks, months, years or maybe you'll never find the record you want. Take this example of crazed collecting from Tom Pig of Poison Idea, who found out that the first Fix single was a tour-only record and he proceeded to retrace the Fix's tour route on a map! I myself have searched vehemently for the first Subhumans' 45 "Death to the Sickoids/Oh Canaduh" only to get it 2 years later from an ad I placed in Goldmine!

A very important thing you need to establish before you begin collecting is knowing what you want to collect and why. A lot of collectors make their lists from the lists of other collectors. This can be a very stupid move, because you could either: 1) end up with a whole bunch of shitty records you don't like, or 2) have a whole bunch of items that don't exist. (For more on this see next month's column: "10 worst/best collectables"). This is why you should set up definite parameters for your collection. For instance, I collect mostly U.S. punk/hardcore records from 1975-83, and some early U.K. stuff, as these are my preferences. As you can see my above preferences fall into: 1) geographical (US), 2) chronological, and 3) musical. These are all up to you. Another parameter you must set up is if you want to collect everything ever put out by a band, but prepare yourself if you do as some bands are impossible to collect. Some well known examples include: The Damned (probably #1 in this category!), The Ramones (many foreign pressings—one collector told me he had over 130 different Ramones' 45's), Misfits (lots of colored vinyl), Sex Pistols, etc.

But what makes a record rare, and some more collectible than others? Well, I think it has a lot to with popularity, but more often it depends on the total amount pressed and the number of variations per record. Here are some basic categories that some of there records can be put in:

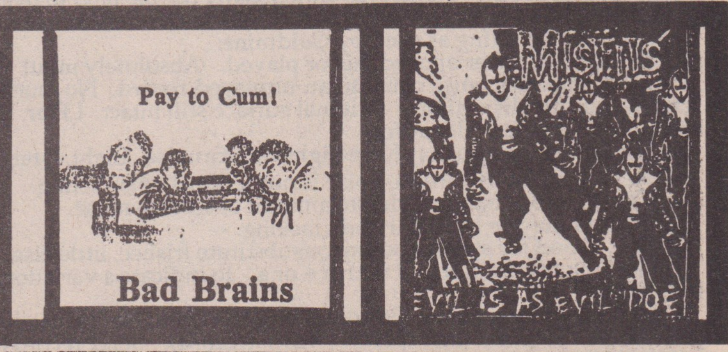
1) Low press runs. Let's face it, when a record is rare that means there wasn't a whole lot made, usually under 1000. This quote from Barry Hensler, I think sums it up: "We only made 100 (of their 1st 4 song EP) because we thought they'd sit around in my bedroom forever." A lot of bands either lacked the funds or popularity to make a lot of their 1st release feasible, so hence, the ultimate collectors item! Some notable examples include: Misfits' "Cough Cool/She" (500 made), Dicks' "Hate the Police" (also 500 made), Fear's "I Love Livin' In the City/Now You're Dead" (?????)



A variation of the low pressings are test pressings. Test pressings are the first records ever to come off the stampers and are sent to the label to OK the metal work. They are easily identifiable because the labels are usually blank or have the pressing plants label on them, and sometimes have hand-written information on them either by the manufacturer or the person who runs the label. There are usually not more than 10 made, as they are expensive (about $35 a set). Also, it is rumored that tests have the best sound quality of the whole pressing. It is these qualities make them highly sought after. Some famous test pressings include: Minor Threat's "Out of Step" test w/hand silkscreened cover, Negative Approach's 45 test w/different songs/song order (10 made!!!!), and Rik L Rik's "Meathouse/I Got Power" one-sided tests.

Promos and color vinyl also attract interest from collectors as both are usually made in limited qualities. Promos are issued to radio stations and magazines and sometimes contain different mixes and edits for radio use. The best place to find promos are used records stores as DJ's constantly sell them. Colored vinyl and picture discs are also limited due to the high costs of manufacture (About 90 cents per disc for 1000, but there are volume discounts). This could quite well mean that to curb the costs of colored vinyl the manufacturer could order more! But even more depressing is most pressing plants have minimum orders usually no less than 500, so that colored vinyl record you hold in your hands might not be rare after all. Some of the most (in)famous bands of the colored vinyl genre include the Dickies, who have 8 colored vinyl 45's to their name, the Misfits, and the UK Subs.

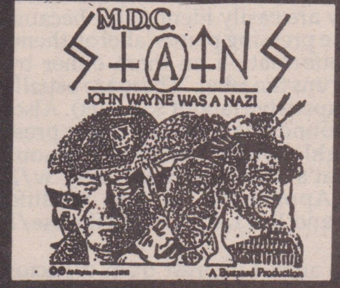
Bootleg records or illegal records of course, due to their legal status are limited. Done without the bands consent, they are usually made up of either live tapes, or unreleased studio or practice tapes and consequently their sound varies from excellent to very poor. Issued in limited qualities, most boots originate overseas where copyright laws are different, and they can be made legally. They are then brought over to the U.S. by unscrupulous (or in some cases unknowing) importers. However illegal, there are some great bootlegs around, like the Germs' "Lion's Share" (great studio, great live stuff), certain Ramones bootlegs, etc. Right now there is a trend to bootleg rare records; ones I've seen include various Misfits records, the 1st SSD, Urinals, and there's even some comps of rare 45's (good idea).

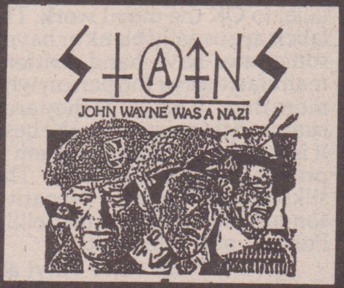


2) Picture sleeves. Picture sleeves are a major reason why some records are more obscure than others. Sometimes a label will change the sleeve o. label of a record to indicate a 2nd or subsequent pressing, (i.e., Minor Threat's 1st 45 first press is red, 2nd yellow, 3rd blue, 4th is green). Foreign pressings of domestic records usually have differ-

ent picture sleeves, and can have different (than the domestic) b-sides, labels, even mixes. The sound quality and packaging of most foreign releases is also far superior (especially Japan, which are the rarest). Some ultra-rare foreign releases include the Japanese Ramones' "California Sun" 45 (there's no American "California Sun" 45!), and the Portugese Dickies' "Nights In White Satin/Infidel Zombie" (no other pressing of a Dickies 45 has "Infidel Zombie"!!!), which comes with a "Dawn Of The Dickies" picture sleeve. Remember, most big acts on big labels (Siouxsie, Sex Pistols, Clash, etc.) have foreign pressings available.

Some records on the other hand only had a limited amount of picture sleeves issue at all, and therefore the PS versions are worth way more. Two examples that come to mind are Bad Brains' "Pay To Cum/Stay Close to Me" (200 w/pic sleeve), and Crime's "Murder By Guitar/Frustration" (also 200 made with cool PS). With these records even the PS alone could be a potential trading item! While were on the subject still, there are a couple of famous 45's with totally limited sleeves like the Minor Threat "In My Eyes" with the xerox sleeve ("Gary Cousins" instead of "Gary Cousin") only 125 made, or the Necros' "fan club" edition of their 9 song EP with the "Skating" pic sleeve! As a final note on pic sleeves, be wary of records without sleeves or with trashed sleeves because sleeves alone are almost impossible to find. Getting a record with a good sleeve now can save you the pain of trying to get another one later (that is if you care about things like condition, which of course you should!!).





The main question of beginning collectors is "How do I get started?" or "Where do I get stuff to trade?". Well kiddies, first you should look in the phone book for local record stores that carry used records, but beware rip-off stores like "Bleecker Bobs" in LA that know what they got and charge an arm and a leg for it. Some of the best finds (which are sometimes rare in themselves) are found in the "Mom & Pop" stores who usually don't know what they've got, and price it out dirt cheap. One of the best ways to let people know what you're looking for is to advertise it. Run an ad or classified in MRR or Flipside. Flipside's classifieds have been a longtime favorite of collectors, although it takes a while to come out. My personal fave is Goldmine, the magazine for the record collector. Every issue is filled with 1000's of auctions and set-sale lists from around the world, and even though there's little punk or hardcore to be found, great stuff can be found on occasion. Also, the ads I've run have gotten great response, and I've added a few ultra-rare items to my collection.

Of course if you correspond you should make up a concise want/trade list, with accurate and specific info (accurate titles/song identification on want lists, and accurate grading/pressing info on trade lists) on the records you are looking for.

When you buy or trade records always make sure of the condition and beware of "It's in great shape". Have them be specific on grading, especially pic sleeves which many people tend to overlook. To help the novice or uninformed here is the most universal form of record grading as used by Goldmine:

ss: Still sealed, never opened, never played. Absolutely mint!
m: Mint. Surface noise equal to an unplayed record. No marks, scratches, audio distortions. Original surface still intact. LP or EP cover or PS perfect. Beautiful!
vg: Very good, Record may have slight surface noise. Light, foreign noises. Very slight distortion, noise is not seriously distracting
g: Good. Record has a moderate amount of surface noise. Background may be irregular and cracking.
f: Fair. Good for skeet shooting or substitute frisbee, little else

Grading maybe suffixed with a + or a - to indicate a variation in grades.

There it is. Please use it. Be honest in grading and always grade pic sleeves first, like this: (ps) m-/vg++ (record). Send records promptly in strong mailers or equal substitutes. If you have to send money I recommend making a postal money order and send it certified with return card; this way you get a card back showing that person you sent it to received and signed for it, relieving you of the excuse "I never got it".

Well this wraps up the first edition of "Scumpit", so send in your questions about collecting, labels, bands, discographies, etc. and I'll try my hardest to answer them! Send 'em care of MRR. Also, if any of my info in this article is wrong, oh well. In the meantime, does any body have an extra copy of Zero Boys' "Living in the 80's" EP (Z-Disk) or the Red Rockers' "Guns of the Revolution" EP (Vinyl Solution) for trade or sale? I need em bad!!!! As a last note, I'll leave you with a discography of one of my fave labels, the legendary Dangerhouse Records of LA. Until next time, happy (stress-free) collecting!

DANGERHOUSE

1977-1979 A Complete Discography

ALLEY CATS - "Nothing Means Nothing Anymore/Give Me A Little Pain" (LOM-22) 1978. 2 sleeves. Common PS is b/w 7"x 14", while the red 7" x 7" has the lyrics on the back. Red and black label.

AVENGERS - "We Are the One + I Believe In Me/Car Crash" (SFD-400) 1977. This classic 45 came on 2 different color vinyls as well as 2 different sleeves. The first pressing is black vinyl with the "Crucifixion" PS. 2nd press came on black and red vinyl with small hole and came in the "Target" PS. Light green and black labels. There is no green vinyl !!!!!!!

BAGS - "Survive/Babylonian Gorgon" (BAG 199-B) 1978. Black and white PS with magenta and black labels.

BLACK RANDY & METROSQUAD - "Trouble at the Cup/Loner With a Boner + Sperm Bank Baby" (MO-721) 1977. Black and white PS with yellow and black label.

BLACK RANDY & HIS ELITE METROSQUAD - "Idi Amin + I'm Black and Proud part 3/I'm Black and Proud part 14 + I Wanna Be A Nark" (IDI-722A) 1978. Awesome color fold-out sleeve on green vinyl.

BLACK RANDY & METROSQUAD - "I Slept In an Arcade/Give It Up or Turn It Aloose" (KY-724A) 1979. Green Sleeve and white label with brown writing.

DEADBEATS - "Kill the Hippies + Brainless/Final Ride + Deadbeat" (PT-18) Cool fold open, color PS. Orange and black label. This also came on gold and clear vinyl.

DILS - 198 Seconds of the Dils w/ "Class War/Mr. Big" (SLA-268A) 1977 Red PS w/ yellow and Black labels.

EYES - "TAQN (Take A Quaalude Now)/Topological Lies" (IZE-45) 1979. B/W PS with cool crossword puzzle label.

HOWARD WERTH - "Obsolete/Mango Man" (DH-101 B) 1977. Absolutely bitchin' color PS with a "Tropical" looking gold label!

RANDOMS - "ABCD/Let's Get Rid of NY" (PT-18) 1977. b/w PS

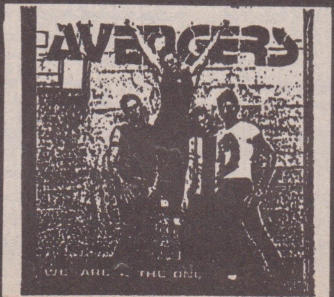
RHINO 39 - "Xerox + No Compromise/Prolixin Stomp" (RH-39B) Yellow and black PS and a blue and black label.

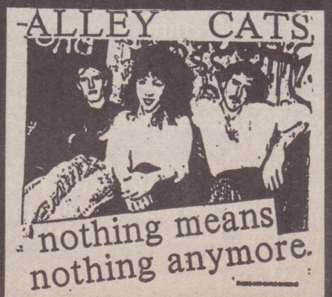
WEIRDOS - "We Got the Nutron Bomb/Solitary Confinement" (SP-1063A) 1978. Black and yellow sleeve, ditto with the label.

X - "Adult Books/We're Desperate" (D88-X) 1978. Black and green PS with red and black labels. Different versions from LP.

BLACK RANDY & METROSQUAD - "Pass the Dust, I Think I'm Bowie" 13 song LP (PCP-725)

YES LA - one sided sampler w/ BAGS - "We Don't Need the English, EYES - "Disneyland", ALLEY CATS - "Too Much Junk", BLACK RANDY & METROSQUAD - "Down At the Laundrymat", X - "Los Angeles", GERMS - "No God" (EW-79) 1979. This is a one-sided compliation with a picture of LA silk screened on it. It came printed with red, green and brown ink.





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BOSKOPS - SOL 12 LP

An extremely likeable thrash album from Germany that's well produced, powerful, and full of great hooks. At times, the wall-of-guitar sound reminds me of DISCHARGE or CHAOS U.K. There are some slow songs, but most of them really rip. (RS)

BOSKOPS - "Lauschgift" LP

Totally excellent melodic punk/thrash record. This, their second LP, is no letdown at all, cruising along the autobahn at 120 km/hr, powered by non-stop punk fuel. No knocks, no sputtering -- great ride. (TY)

BOSKOPS - "F.E.D.I.A." LP

This is the third (and apparently last) BOSKOPS LP, and it's a good one. Intense hardcore covering a wide range of styles and tempos; good tunes and great production. Too bad the band is breaking up. (DF)
(R. Rögner, Am Langen Kampe 4, 3000 Hanover 1, WEST GERMANY)

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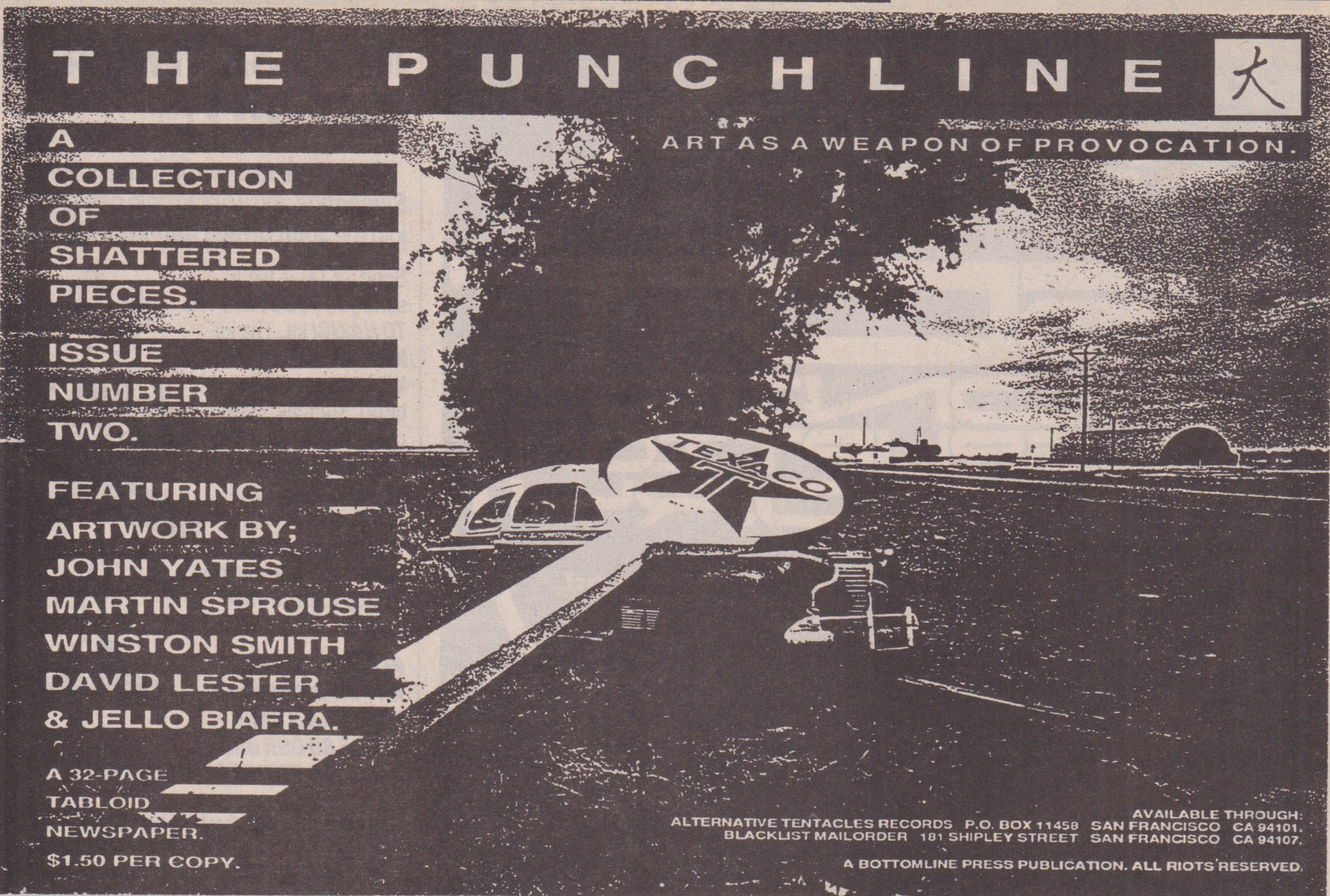
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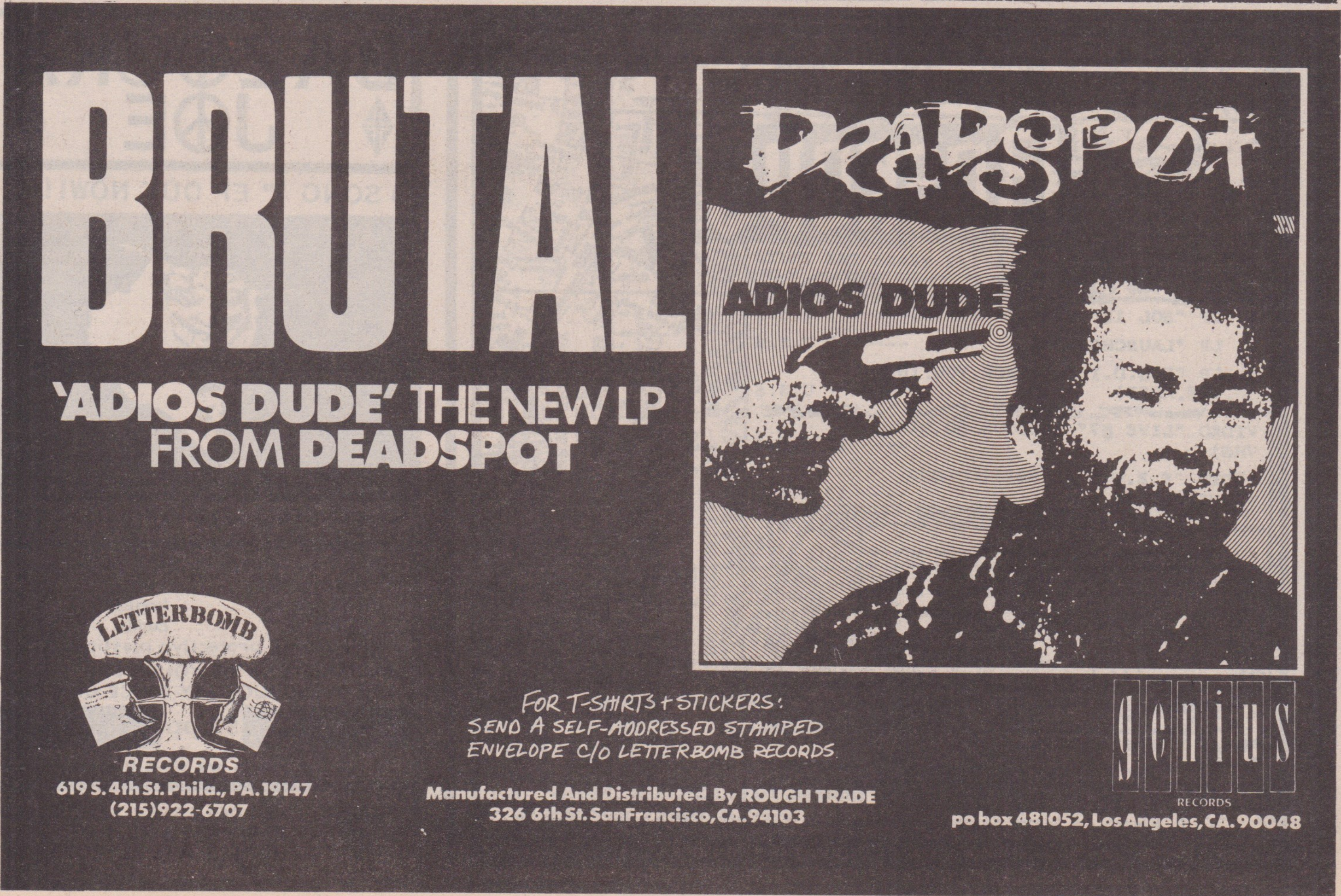
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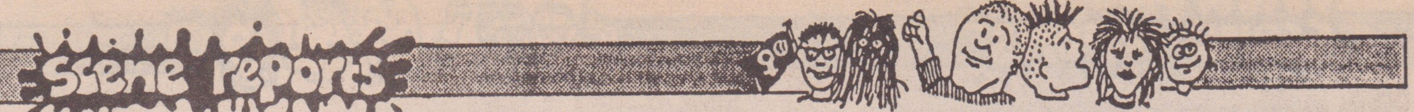

Arcata- I stopped by Arcata (a small college town about 6 hours from the Bay Area) at the end of the tour before coming home. Shows are pretty scarce nowadays because the guy who had set up most of the shows moved to S.F. a few months ago. I was lucky to be there for the first show in a while, and saw the JANE MAXWELL BAND, who got slagged in the scene report last issue. Well, I thought they were great, but then I always have been a sucker for female vocals, and all but one of them sing.

Opening the show that night was CENSORED (featuring one guy from GIRTH) but unfortunatly I missed them cuz I was busy arguing with the doorman about my fake I.D.... GIRTH, BARN, and a couple other bands all broke up before the summer, and it seems like people are just starting to get things going again now. There was also some talk about a new club opening, but it was still kinda sketchy.... What else can I tell ya about Arcata? Well, there's great cheap burritos, jalapeno bagels, and a pretty good record store called People's Records. I'd tell ya about the potatoe convergance at the Urth Church, but it would be kinda hard to explain.

Oh yeah, one more thing: AGENT 86, probably the only band from that area to get a record out, have relocated to Washington DC and are now a 3-piece with a new drummer. We played with them at a hick bar in Virginia and it was kinda funny to see them singing about Arcata police all the way across the country.

Bay Area- I've only been back in town for a week now, so most of this information is probably either outdated or wrong. But I'll tell ya anyways.... BLASTING AGENTS, my fave new band, lost their singer a few months ago, and I don't know if they are still together.... MK ULTRA, the last hope for anything good coming out of Santa Cruz, are definitely no longer together.... the EYEBALL 7" is out.... CHRIST ON PARADE are still in Europe touring.... OPERATION IVY are still working on their album, which really should be done by the time you read this.

I remember when Lookout Records' Floyd compilation was gonna be a 7", then a double 7", then an LP, and now it's gonna be a double album with 36 fucking California bands on it! Out in December??.... THINKING FELLER'S UNION LOCAL 282 have a new tape out.... Kenny from the TUNNEL CREEPS has a new band called SHIT HOWDY who are supposed to be real good. Mostly instrumental.... PROPOSITION 69 has a new drummer.... FANG had a bit of bad luck with the cops in Texas, and Joe has to fly back for a court date, just because of a joint or two..... CRIMPSHRINE had some minor complications on tour, and now we're a 3-piece again, with a new bassist, Paul (ex-of POULTRY MAGIC). We're gonna have 3 songs coming out on a comp 7" from Skene! records in Minneapolis, and another 3 on a split EP insert in Florida's No Idea fanzine.

P: Murray

Shows: Well, I get back to find Gilman closed, and I still don't really understand what happened. Some people, under the name Alternative Music Society are trying to resurrect the whole thing. I think it's kinda silly but I wish them luck anyway. (415)849-9819 is the booking/info number. The C&W Saloon seems to have been the best club over the summer, but still isn't doing many all-ages shows. The Berkeley Square lost their liquor licence (at least temporarily) so really should be doing some all-ages shows again, but I don't know if they plan to or not.

P: Joy Aoki

It's weird, it seems like there was all kinds of other stuff going on at the same time as Gilman, but now that we really need other places the most, there isn't much happening. I've been working on some ideas for some kind of alternative to the regular shows, mostly dealing with acoustic music. I figure that if there are all these bands playing electric, but nowhere to play electric, but you can play just about anywhere acoustically, then maybe need should dictate style. Think about it. Kinda brings to mind natural selection or something.

Now the important stuff: While I was gone it wasn't just the club scene that headed down a spiraling pit to hell. Hunger Pang, my fave greasy chinese joint closed down. The Heidelburg, my favorite hole-in-the-wall-dungeon-like hofbrau, is now a clean, brightly-lit cafe. The old peoples park mural on Haste street is starting to get painted over. Pasta San Remo, the closest thing so far to my House 'O' Toast scheme, has upped the price of spaghetti from a buck to $1.50, now out of my price range. And the worst of all...(gasp!)...they've even fucked up my laundromat!!!

Done babbling yet? No, just one more thing. Some great bands to watch out for around the country: Boneyard from Rhode Island, The Draghounds from Minnesota, Headless Marines from Florida, Bhopal Stiffs and Screeching Weasel from Illinois, A Priori from New Jersey, Burning Bush from Arizona, Social Joke from South Dakota, and Shamrock Shakes from Iowa.

See ya.... Aaron.

Good morning! I'm back on the graveyard shift again and I just got home. I'm in my usual bright, cheery mood which is too bad since I'm going to be writing about lots of shitty things. But before I begin, I'd like to mention that Marc of NO EMPATHY has started Johann's Face Records. Their first release will be a 7" from Marc's other band, CHIA PET (pictured for your visual enjoyment) lots of other bands are doing lots of other things, but unfortunately they're mostly boring as shit and since this is a scene report, let's talk about our lovely scene, instead of making this another big ad for local bands.

First of all, let me share with you a little adventure experienced recently by Tim of FRIENDS OF BETTY. Those of you who have the pleasure of knowing young Tim, know a warm, affectionate, if not downright sweet fellow. So I was quite taken aback when I learned that after dealing with a barrage of unrelenting bullshit from a patron while playing Metro, Tim biffed the aforementioned in the noggin with his guitar (and rightfully so, I might add.) Unfortunately for our hero, he was confromted by said weenie and a large group of his friends while walking down Belmont the next day. Well, I think we can all figure out how this little tale ends, but I must admit I was quite impressed by the courage it took for 10 big guys to assault 1 tiny guy.

But that's not all! I must give a loud, rousing "HURRAH!" to the witty boys in INSOLENT RESPECT for their amazing display of intelligence and sensitivity recently at Durty Nellie's opening for Toxic Reasons. Let me set the scene for you...while singer Tony is inside the club, minding his own business, the rest of the band is in their van, drinking beer and doing generally manly things (I suppose.) A girl walks out to her car (which is parked next to I.R.'s van) to get something and declines the bands gracious offer to "come on inside and have a beer, baby". Girl returns to car later to find it covered with beer and empty cans. They showed her alright! Now some may say I am reacting too strongly because this girl also happens to be girlfriend, but to the finger-pointers I say "nay", I would have recorded this courageous deed no matter who was involved.

On to a true institution of independence, Walkthurfyre Records. When attempting to sign my band last February, after

leafing through the 10 page contract we were informed that the record they wanted to repress had not been heard by them yet. Why did they want to do it? Because our band had "the buzz" around town. Of course! silly me! of course, we would have to change the jacket art because it wasn't slick enough to appeal to shoppers at mall record stores. Man, we could've moved 10,000 units no problem and I'll tell you-I still kick myself in the ass from time to time for not signing my soul away. Now, let's make it clear, I don't harbor any hostility to any of the bands currently on Walkthufyre, they needed to get a record out and found someone to do it. But I do object to the major label attitude, the "we've to a product to move" B.S., the hip record exec. rap (which sounds like it came straight from "How to Be Successful and Influence People") and a contract with enough legal eagle bullshit to make Clarence Darrow shit in his pants.

Oh yes! all this and more can be found in our swell scene including (but not limited to) the old 200 people being frightened by 10 "pit bullies", (funny that the same 200 are so good at frightening old ladies in shopping malls on the weekends), the old 100 mph dudecore with scads of rehashed Dead Kennedy's lyrics thrown in, the highly perceptive punk rockers who actually believe there's a difference between paying 12 bucks to see a bunch of burnt-out punk rock farts and paying 12 bucks to see a bunch of burnt out heavy metal farts, the hardcore folks whose idea of an alternative is getting drunk and giving menacing looks to people, and loads and loads of more cool, origianl punk rock stuff.

Yes, I'm bitter. I'll also admit that I was stupid for actually thinking I could help build a real alternative to mainstream hardcore. There's a few people who try but they always end up getting sick and tired of getting shit on and give up. There are a few people who keep going no matter what, such as Pat Daly (Empire Mag and store, the cheapest and most honest around) Russ Forster (Underdog Records and Spongetunnel), Mike Lazuka (Group of Individuals), and a few more that I'm too tired to think of right now. These are the peopl who deserve a mention for actually providing an alternative - not the latest thrashcore outfit that wants to "make it big" spewing the same bullshit we've heard a million times before. and not the shitty fanzines trying so hard to be the next Forced Exposure or Maximum RocknRoll. Offering nothing different than anyone else. You wanna know the truth? Your scene is full of backstabbing wanna be rockstar bands and clique-y consumer minded fans, thats right, your scene, enjoy it dummies. Ben Weasel.

Hello from Al Sharpton headquarters. Things have picked up hot and heavy since the August 7th police riot in Tompkins Square Park. A buncha bands got their names mentioned, their words misquoted, and their pictures taken in the major daily newspapers and on the TV news because their members were on the front lines during the bloody riots in and around the park. All this sudden and massive media attention has fired up a lotta people in the scene and made outsiders curious, for the time being at least New Yorkers have forgotten their differences and are rallying against the forces of gentrification, which is what the riots were all about. Acting on behalf of the rich yuppies taking over the East Village, cops went into Tompkins Park swinging their clubs basically at anything that walked, on July 30 and August 7th. Most of the people they assaulted were homeless, punkers, street people "undesirables", "anarchists", or they just happened to be standing in the wrong place at the wrong time and got clubbed or trampled. Over 100 lawsuits have been filed since the riots, claiming police brutality.

A lotta bands had members right in the middle of all this like MISSING FOUNDATION, LETCH PATROL, HAMMERBRAIN, PUBLIC NUISANCE, THE RADICTS, THE RESISTURZ, and NAUSEA, to name a few. The punk scene in the lower east side hasn't received this much attention since the CBGB days of 1976. And shows haven't been this exciting in more years than I can remember. Kids are going animal at shows, totally nuts, with reckless energy, like at the CHARAS HALL show in August, where THE RADICS, MISERY, THE RESISTURZ, PUBLIC NUISANCE, and APPLE were schedule to play, but APPLE got screwed out of playing when Charas decided to close the hall at 12:30. Too bad, cuz the rest of the show up to that point was filled with people flying across the room and having a great time. This was just a couple of weeks after the riot and people seemed to be celebrating what turned out to be a major victory for punks over the yuppies and the cops. The cops really looked stupid in the press. And the whole problem about gentrification, upping rents and unfairly pushing artists and punkers out of a neighborhood that's always been theirs (the lower east side) was finally talked about in the media. Unfortunately, big money and real estate fucks still hold all the cards and will probably get their way in the end anyway. But at least the punks are going down fighting. The cops have already stepped up their campaign to harass the squatters who live in and around Tompkins, they will probably try to clear the park again when the weather gets colder and less people are hanging out to fight them.

THE RADICTS have only been around New York City since the riots started happening, and with their late 70s-early 80s style of punk, moudled after English Oi music, they've developed a pretty big following in a short space of time, and their shows are marked by the reckless brand of enthusiasm that was at Charas in August and at the Tompmkins bandshell on the 13th of August. Same goes for THE RESISTURZ, who prefer to play for free rather than charge money at gigs and want to be able to give records and tapes away rather than sell them. This is another new hard rockin punk band with high ideals that has surfaced only since the riots started happening, and they have added a lot to the character of the New York scene after only just a couple of gigs.

Meanwhile the LISMAR LOUNGE and DOWNTOWN BEIRUT II have become the hot spots for punk and alternative shows as far as clubs go. CBGBs has turned into a home for yuppies and pop music by night, and still has guess what? Hardcore matinees on Sundays with (you guessed it) hardcore bands. Once in a while, like once a month or once every two. someone will bust their ass and get

P. B. Matzfeld

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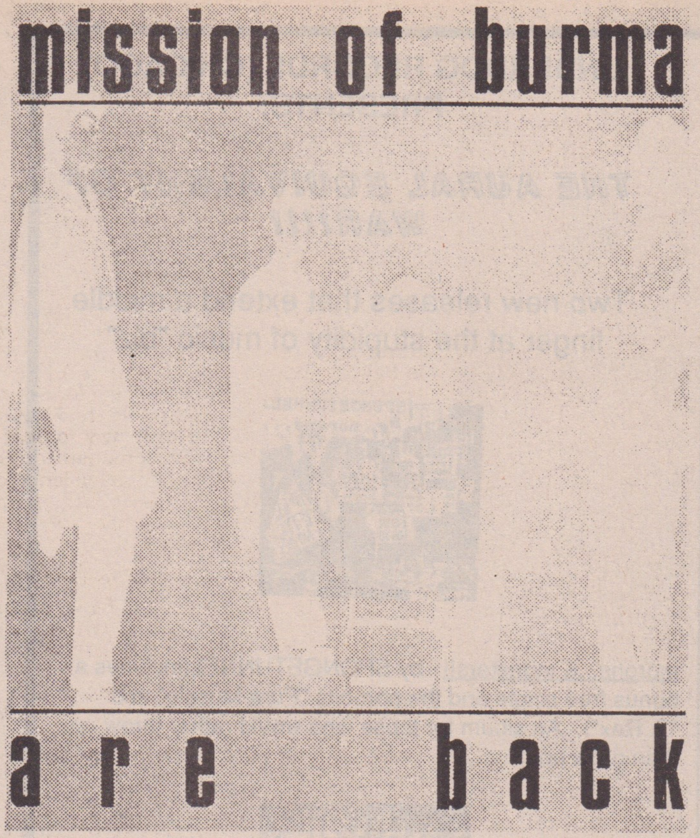

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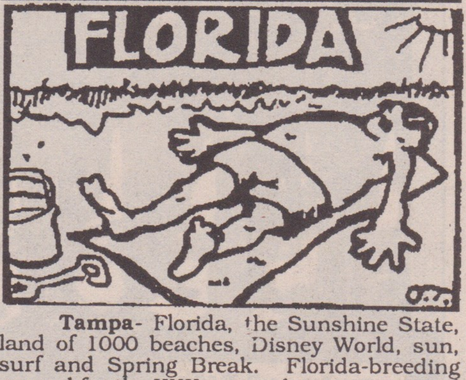
a show together in a totally alternative space outside of the clubs, but that ain't easy to do and doesn't happen often enough. The ANTHRAX in Connecticut is still going strong and deserves support, but TIN PAN ALLEY is (sadly) now defunct. It's the end of an era in New York City, almost as significant now as the closing of Max's Kansas City was back in the "before time". Tin Pan Alley was a home for bands who didn't give a shit and took chances even if the other clubs wouldn't book them, Tin Pan Alley would, and treated these bands with dignity and respect and (surprise!) paid them well for their effotts, and never charged a penny at the door. Well, the church that owns the space decided they didn't want sinful people coming to their space and causing trouble, getting drunk, etc—at least, that's the story I wuz told, and therefore finally closed the space when the lease ran out. Farewell to Maggie Smith and the whole Tin Pan crew. You will be remembered and missed by a lot of people.

Things have been going really well with STOP-GRO's fight against the poster police. I have now been allowed to appeal without having to pay my entire $3,000 fine (for concert postering) first. I have also been able to find a lawyer who used to work for the ACLU, Ed Baker, who has graciously consented to take this case on his own time. So the appeal for my case is going into the last leg of its administrative court bullshit, and on October 14 they will find me guilty again. At that point we will be allowed to take it into

P: Chickmaster J.

a real court, one run by the state and not the Sanitation goons, but it will probably take another 6 months 'til it gets there. Meanwhile it looks very good, the chances of our striking down the city posting law as unconstitutional in the state court are very good. If that happens, we will put the poster police and their money making scam out of business permanently. It almost makes all the bullshit I've had to endure through all of this worthwhile, but I'd rather be playing my guitar than constantly having to send out press releases and call politicians and have meetings with people who aren't really interested in the first place. Anyway, striking down this law at the end of 2 years will be very sweet revenge, but it's something we are going to have to continue to work toward. Speaking of working toward that goal, on Saturday September 24th there was a massively successful benefit for STOP-GRO that featured APPLE, THE RADICTS, THE DREAM SMASHES, THE LIE DETECTORS, and MASTERS OF THE OBVIOUS, plus punk poet DAVE HUBERMAN. Over $400 was made, and we now have almost enough to cover the $1,200 in clerical fees it will cost to take the case to New York State Supreme Court. Thanks to all those bands for playing for free, and it should be noted that APPLE and the RADICTS had particularly wild audiences, who never stopped moving, and THE DREAM SMASHES and THE LIE DETECTORS were pretty hot but were both underrated and under appreciated, I thought. A lot of kids don't know what they missed. Speaking of missing things, there's been a lot more going on that I haven't mentioned. New York is so big that no single person can be everywhere. Bands like BLOODSISTER (ex-SCAB) and SFA are back doing shows in places like Beirut II and the Lismar, as are BLOODSUCKERS FROM OUTER SPACE and TRIGGERVISION. New Jersey's THE BURNT have broken up, George has left the FALSE PROPHETS, the SHAVED PIGS are touring in Europe, and lots of new bands that have nothing to do with punk are sifting around on the fringes of things, not really aware of any sense of community, but weirdly enough playing shows at the same clubs the punk bands are. Its sorta scary how fast things change around in this city. The other day I saw somebody get hit by a car and dragged along on the bumper for 20 yards before rolling off into street, people are moving fast. And if those riots don't get things going in this city, nothing will. So far, since the riots, the level of excitement down at shows has been an incredible high. We'll see how long it keeps up. Could have a lot to do with how the cops decide to handle the park situation in the next couple of months, "one nation, under the nightstick, indivisible..."

Bob Z, c/o Stop Prosecuting Grass Roots Organizers (STOP-GRO)/ 125 E. 23rd St., #300/ New York, NY 10010



Tampa- Florida, the Sunshine State, land of 1000 beaches, Disney World, sun, surf and Spring Break. Florida-breeding ground for the KKK, wet t-shirt contests and MTV, where until recently people could practically walk down the streets with a pair of six-shooters on their hips. Tampa, FL-America's next great city, Busch Gardens, Adventure Island, home of Super Bowls XIX and XXIII, and possibly the semifinals of the 1990 World Cup. Tampa, FL—second highest violent crime rate in the US, second highest fatality rate of cops in the US, one of the top three drug capitals of the US. Tampa, FL—Miami Vice without Don Johnson and the pretty pastel art deco buildings.

Well, it's been several years since anyone has written a scene report for the Tampa Bay area and since the activity here is on an upswing I figured someone ought to write one while a scene still exists. First of all, I'll tell a little about the area, since Florida is a place that almost no one wants to visit unless they're going to the beach. Tampa Bay is not exactly what one would call a hotbed of liberalism. The Klan marches frequently (or at least tries to) in St. Petersburg, and upstate a little more they own quite a following. Just a month ago their plans to march were crushed by a group of militant blacks called the African Peoples Socialist Party. At first, this counter-demonstration seemed like a cool idea (we managed to push the Klan out of Atlanta a month earlier much more peacefully), but apparently the APSP got violent and started frisking all whites at the demonstration saying that anyone could be a disguised Klan member with a weapon. This discouraged the white demonstrators, especially when they (APSP) began beating whites suspected to be in the Klan at random (while police stood on top of surrounding buildings watching). I didn't go to this rally because I knew the APSP would be there and I knew their history of violence. While the Klan's march was stopped, I don't think that anything positive was accomplished. The APSP is fighting hatred with hatred and innocent people were badly injured. They (APSP) were condemning all whites just as the Klan condemns all blacks. The only way to beat the Klan is to keep them from demonstrating and getting attention, but counter-violence only makes the opposition look as bad or worse than the KKK itself. Anyway - we're still trying to get the State Legislature to make getting a gun at least slightly harder than buying a loaf of bread, and instead they're spending their time trying to make abortion illegal (with the Gov's help). Oh yeah, and Florida still fries the most number of people in the electric chair every year.

OK. Well, that's at least something about what the politics of our state is all about - now on to the torrid story of the Tampa Bay scene. Imagine if you will...a club that has a huge basement with a low ceiling and a perfect-sized stage for bands and the assorted stage divers. Imagine also a cash bar that doesn't prohibit shows from being all ages and a liberal in-and-out policy at the door. Add to this a huge parking lot with a minimum of police harassment and you've got the ideal punk rock club. What makes it unique, however, is the people who go to the shows there. The club is packed every weekend with people eager to pay the relatively low door price to see the best hardcore bands in the nation and beyond. Everyone is having a great time either thrashing in the energetic yet non-violent pit (where it's even safe for the occasional girl to thrash), or standing/sitting by assorted tables in the back of the basement. No one has to worry about whether or not they have the right haircut or t-shirt and no one really gets hurt.

That was a somewhat romanticized picture of the Cuban Club in Tampa in 1984-85. (OK-so it wasn't perfect, but it was a lot of fun). Then, in December of 1985 things started going downhill. By this time, we were forced to have the shows outside in the shell on the patio of the Club because of the first inklings of violence inside. Black Flag came to play and before the show was over, some guys (who weren't even from Tampa) managed to beat the shit out of BF's sound man for no apparent reason. From that night on Rollins refused to ever play Tampa again and the word started to spread that this was not a cool place to visit. That became more or less the truth as violence started to escalate and finally the Cuban Club was closed to shows. After moving to various teen clubs and armories all over the Tampa Bay area, the supply of clubs finally ran out. Tampa became, in the words of various bands and zines, one of the most violent scenes in America. Gone was the fun, open feeling of the Cuban Club days and a feeling of paranoia and frustration replaced it. Several other important events such as the infamous SNFU show/gang beating in 1987 (stay away from circle K) and the now famous and more recent 'Skinhead Murder Trial' (where two skins were put in jail for the stabbing/beating death of a black transient), made the entire community aware of our scene and further ostracized almost any attempts to

create a healthy atmosphere for shows.

For a while we were almost dry for places to hang out and hear music. Almost no major bands (or minor ones for that matter) would come here as there was no place to play. "No Clubs", the company that put on all the Cuban Club shows, now has shows at an outdoor place in St. Pete where ticket prices start at $9 or $10 and have no limit upwards. Our last bastion of hope is the Sunset Club. It is a small metal club that lets us have all ages hardcore shows every once in a while. Unfortunately, it's for sale. One good thing that has come out of all of this is that since shows are smaller there are less people and everybody tends to get along better and you can have a really good time. Shows are a lot of fun again.

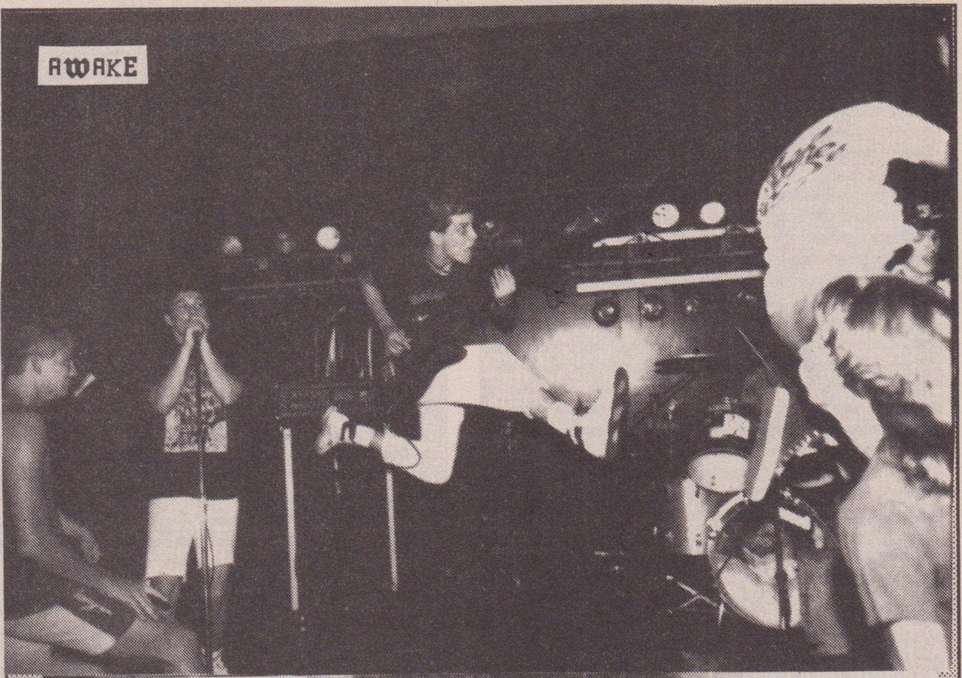
OK-that's the situation up until now. As for shows, we've had DRI and Circle Jerks with Seven Seconds, both put on by the highly overpriced No Clubs promotions. As for other not local bands, we've had Fang, AC and GWAR all at the Sunset and all were great shows. That's about it for out-of-towners except for the Token Entry and Crimpshrine shows up in Gainesville (a 2 hour drive). As for local music, we've finally got a whole mess of really great bands that are worth checking out. First off, is AWAKE! who are professional as hell, melodic but amazingly raw and powerful. They are a really incredible band with two guitars and a sound that rips the head off of all the generic sameness that plagues a lot of positive-type bands today. They've just released a demo which you can probably get a copy of for a couple $ from their bass-player Trevor. (all addresses at the end).

Another great new band is SLAP OF REALITY-the band that made Clair—Mel famous. They've already got a demo out called We're Slap of Reality which you can get for only $2.50 from them. They're a really great band that combines that NYSE-type sound with the new Dag Nasty sound (while still retaining that southern flair-ha). Oh yeah, and they also do two great GG covers. A couple of these boys put together the Slamfest '88 that had six local bands playing for 7 hours straight at the Sunset. It really gave a glimpse of what this scene can really be.

The newest band to surface at the Slamfest is MAN IN THE BOAT with more of the old Brandon crew that some might remember from COR days. You just gotta hear these guys. If, however, you don't have a sense of humor or are a woman who is easily offended then don't bother. Their main objective is to offend, but it's all done in good humor so you've got to take them with a grain of salt. I think what makes them so great is their live show. Matt and Mark Odechuck both sing and spend most of their time rolling around on the ground or leaping into the unwitting crowd which is usually screaming to such sing-a-long faves as Drill a Hole in Her Head and Fuck Her Brains Out. If you write the Odechucks you can probably get a copy of their new or old demo, and if you like it invite them to your home to play because they will entertain you.

OK-on to the more well known locals, NO FRAUD and PINK LINCOLNS. Well, NO FRAUD isn't actually from around here, they reside in Venice (?), but they used to play here a lot—close enough. By now, everyone has heard their Hard to the Core LP which is on a West Germany label. If you're really interested in good NO FRAUD, though, write Dan Destructo and get a copy of their old demo if you can, because that's where it's really at. That address should be somewhere in an ad in this issue of MRR.

Now, the PINK LINCOLNS, however,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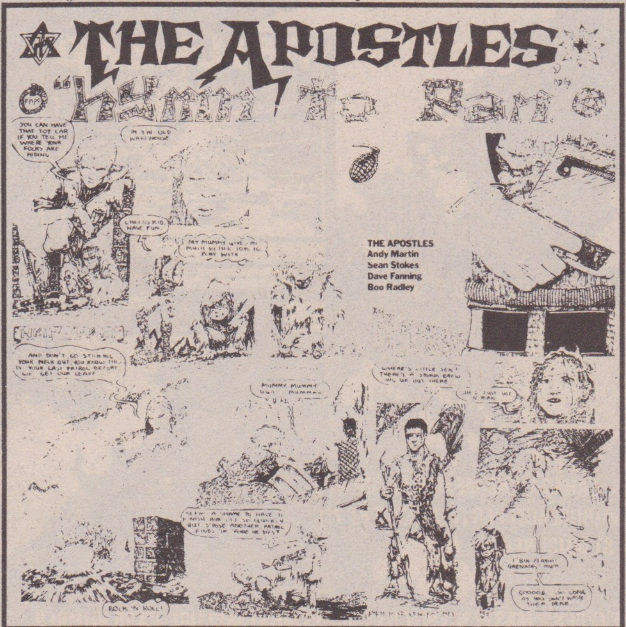

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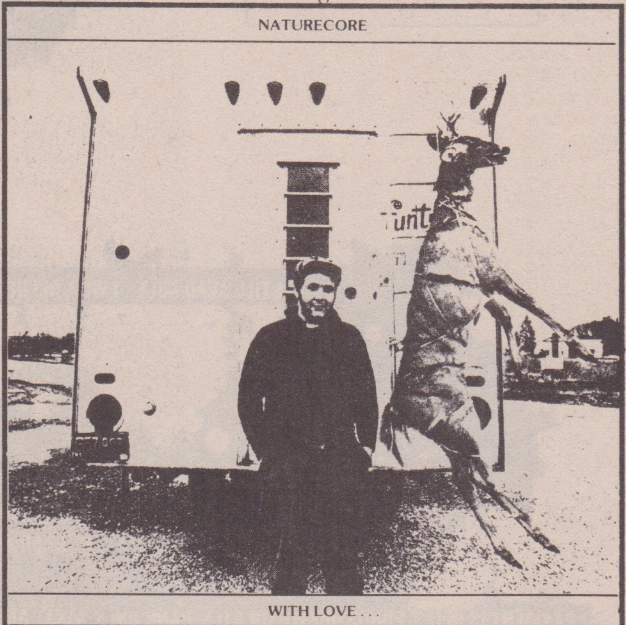

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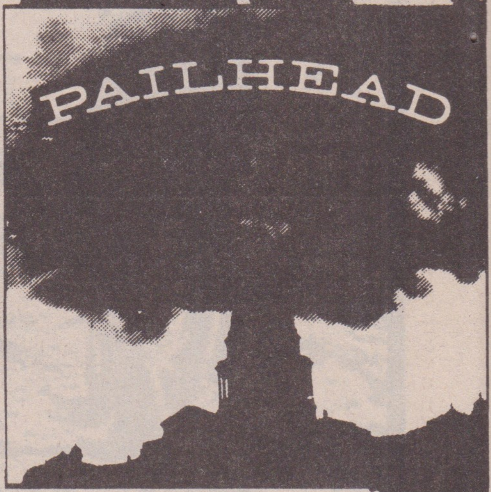

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are from around here and their newish album Back From the Pink Room, is out on Greedy Bastard records based here in Tampa. It is great and you should definitely pick it up—everyone is raving about it. They recently played at Sweet Baby Jane's with Man In The Boat and they were as great as ever. Definitely ask them to play at an abandoned house near you. That show was also hopeful because it was the first at Sweet Baby Jane's-maybe it's a good sign.

Um, oh yes, CORRUPT ENFORCEMENT, the best Bud-swilling metal/hardcore band in the area has sadly broken up. Two of the members had to move to Miami (egads) for 6 months; but their demo may still be available somewhere-those guys were destined for rock stardom. I believe you can also catch them as well as some of the other bands I've mentioned on a new comp that's being put out of Brandon bands. The guy who's putting it out is entering the Navy though, so I'm not sure where you can get it. You can also still get the BOS 7" from a record store near you if you want it. (yes, they're still around). Um, oh—BP and CHOKEHOLD both broke up, but that's old news. I think that's about it around here as far as bands go except for those two gods of the spoken-word community, Bill and Hank, whose one tape, Dig My Shoes-Eat a Sammich, is now a veritable legend in various international underground cult groups. Rumor has it that the much awaited sequel, Dig My Shoes II-Eclectic Boogaloo, is coming out soon. Those are very limited in number and very hard to find, but you can write them and find out if you've got any hope.

OK - I have to mention the death of one other famous hang out/practice space in Ybor City - Arts Alive. It was billed as an open forum for artists, poets and musicians to show their stuff to a receptive crowd several nights a week. It only charged a donation and was open mike most of the time. However, a fight broke out last Saturday and resulted in its closing to the public - who knows its real status, but it doesn't look promising.

I guess that about wraps up the goings-on here in Tampa for the summer. I'd like to mention one other thing that doesn't have to do with Tampa, but it's important and I haven't seen a Louisiana report in awhile. A couple of friends and I went to the Democratic and Republican conventions for various protests and such - but one thing happened in New Orleans that was really scary. Our first day there 3 punk rock, anarchy-types were snagged off the street (doing nothing but shopping in the French Quarter) by a group of policemen. They were taken back to the station where they were beaten by another group of cops and then thrown (separately) into cells with a bunch of black prisoners who had been told that they were nazi-KKK skinheads. Needless to say, they got the shit kicked out of them and when we left the others still didn't know where one of the kids was. Nothing was done about this- after all, more than 20,000 of the most ridiculously conservative Republicans in the nation were running the town that week. If anyone knows the end of the story, or a more in-depth account, please write. I just thought people would want to know that police still love punk rock types.

Alright-I'll stop preaching now and start listing addresses. Firstly, I'm moving to Bristol, England on Sept. 29th to go to the University there for a year - so if you want to write me you can get me there. I'll hopefully be putting out a zine as soon as I get over there with gobs of photos of these Tampa bands, plus some info on the English bands I'll be checking out. Touring bands write, because I should be able to get you a place to play! (Oh-loads of thanks to Bear and the Skate Muties for being really nice over there). Write please! OK-this is me— Christy Colcord/ University of Bristol/ Goldney Hall, Lower Clifton Hill/ Bristol, B58 1BH/ England. Thanks-and touring bands also-go to Tampa!! It's fun again! CLUBS: The Sunset Club-1518 E Fletcher Ave/ Tampa, FL 33613/ (813)971-0185... Sweet Baby Jane's/ 1735 W Hillsborough Av.e/ Tampa, Fl 33604/ (813) 879-7471... No Clubs Productions/ 5324 26th St/ W. Sarasota, FL 34207/ (813)756-5441/ (only if you want to be rock stars for big $)... The Masquerade/ 1902 7th Ave East/ Ybor City, FL 33675/ (813)248-2877/ (if you're into that art fag, death/gloom stuff) OK.

Now for some bands... SLAP OF REALITY c/o Joe/ 1721 Windsor Bay/ Tampa, FL 33619... AWAKE c/o Trevor/ 214 Foxwood Dr/ Brandon, FL 33511... MAN IN THE BOAT c/o Matt and Mark Odechuck/ 204 Brandon Manor Ct Apt. 207/ Brandon, Fl 33511/ [(813)685-4412]... PINK LINCOLNS c/o Greedy Bastard Records (shit, I can't find the address now—well look in MRR somewhere or write Chris c/o MAN IN THE BOAT)... HANK AND BILL/ 7005 Doreen St./ Temple Terrace, Fl 33617... CORRUPT ENFORCEMENT c/o BCV Records/ 7215 N. Highland Ave/ Tampa, Fl 33604.

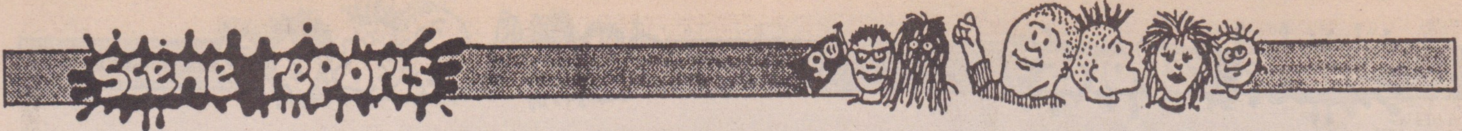
New developments...the Sunset Club may or may not be having any more HC shows, so call/write the Odechucks, BCV or Trevor for places to play. Also, BCV is a new local label putting out such classics as AWAKE!, SOLIDARITY (yes, it's back!) and ROSEMARY'S ABORTION (a really ragin' new thrashmetal band from NYC)—get those tapes! Also! If anyone has either of Henry Rollins' books "20" or "You Can't Run From God" - please write- I'll pay you well! Bill, Hank, Patt, Mark, Danna, Bob, Trevor, etc.—hey, what's up?! Anna, Mike, Piper & Henry-miss you! John—sorry about the Gilman, I hear London is really rockin' now, though! Thanks a lot-and please write! Christy Colcord

More info from a Third World Country; things have been pretty slow in Mexico City, but anyway there's some news about bands plus some activities. DECADENCIA and ASFIXIA both from Mexico City have broken up. ANTI-GOBIERNO has new line-up and soon will put a demo out. Officially there's not any recording available, but they have some rehearsals or live perfomances taped that are not for sale. If anyone out there wants to get some stuff write and trade! Contact them at: ANTI-GOBIERNO c/o Sergio Esquivel/ Gral. Mateo Almanza #3 Mza.57 col. Francisco Villa/ cp 09720/ Mexico, D.F./ Mexico. DECADENCIA c/o Guillermo Alcantara Velas/Nvo. Leon 46/col. Providencia/ Mexico, D.F.

Some other bands not mentioned in last report are: HEREGIA, CIUDAD HUMEANTE, COLECTIVO KAOTICO, and the youngest one RESISTENCIA ENTRE EL PODER with a female drummer. Write her at: Ana Laura Hdz./ Lista de Correos #17/cp 11410/ Mexico D.F./Mexico. SS-20, from Mexico City too, have their second demo out. They got a new drummer and the old one is now playing bass. (Remember they also publish Caramelo zine.) Reach them at: Patricia Moreno/Cafetal #653/col. Granjas Mexico/Del. Iztacalco/cp 08400/ Mexico, D.F./ Mexico. Caramelo zine numbers 6 and 7 are still available. The first issue of P.P.R. zine is out and #2 is coming shortly. C.C.R.F.P. zine has a third issue out. ATTOXXXICO is playing without a singer (they've had some good gigs) but when this is published he'll be back surely. ATTOXXXICO 7" is out of print. Just a few copies that's left over are being sent to foreign people. YAP'S probably will release an LP. KAAOOSS SUBTERRANEO (a band from '86) is thinking about a reformation. It seems like the only punk radio show in Mexico City is dead, but I'm not sure because I'm living in TJ now.

Well, now some interesting facts about the punk movement in Mexico City. Our scene is strongly supported by local bands. We have zines and lot of collective groups with anarchist tendencies. Most of them publish fanzines and have work shops and best of all they're not a government sponsored youth organization (In Mexico City, the government has a kind of interventionism faced like support for marginal youth and gangs, but what they're looking for, of course, is the control over the youth. I mean rebel youth trying to have the names of the guys more involved and other info in order to manipulate a dangerous part of the population). Some names of those collective groups are: "Clectivo Anti-todo", "Contraviolencia", "La utopia o la muerte", "El personal" and "Colectivo Cambio Radical Fuerza Positiva". Recently, the collective C.R.F.P. (the last one) organized an exposure about punk movement with conferences, discussions, gigs, showing of zines, and pictures. Some of the topics were: "Punk movement in Mexico", "Punx and anarchy", "Trends in punk ideology" (pacifism, antivivisection). This collective is one of the most active groups and it encloses almost the whole punk community in Mexico City.

Well, let's see what is going on in Tijuana. There was a good gig here with local and foreign bands: ESPECIMEN, AMICHI DE LA TERRA,



TURBULENCIA KAOTIKA along with Destiny Cry and Neighborhood Watch. (Greetings Chula Vista!) There's a video of it and if you're interested in trading it write me. (Address is at the end). ESPECIMEN has two demos available and two or three more tapes from practices etc. c/o Benny/ prol. H 585/ Apto. 4 calle 6a./ Tijuana BC/ Mexico. Ganzo the old singer left the band and the guitar player is now singing. SOLUCION MORTAL is trying with diffrerent guitar and bass players, but the band is practicing and not dead! There was a zine called Livertad echa de reprexion and it had 7 issues out. Now the same guy is doing a new one called @iznetzicer number one is out and number two is coming. c/o Julio Martinez/ Av. Mar de cortez 9-A/ Lomas del porvenir/ cp 22110/ Tijuana BC /Mexico.

An interesting project is the release of a split record in the New Wave Records (French label) with TURBULENCIA KAOTIKA and AMICHI DE LA TERRA but is still an idea. Write to: Turbulencia Kaotika c/o Moises Sandoval/ Sor juanaines de la cruz 44/ Lomas del porvenir/ cp 22110/ Tijuana BC/ Mexico. Amichi De La Terra c/o Correo Fronterizo 454/ Sn. Ysidro, CA 92120 USA. There was another gig here where Youth of Today, Bold, Token Entry, Soulside and Underdog were booked, the ticket price was $6. Most people paid and then found that out 3 bands didn't show up. Only Soulside and Underdog played. Mexicali (the closest place to hell because of the heat!) has a growing scene. Some bands are: GENERACION PODRIDA, DESGARHE SOCIAL, AUTODESTRUCCION. Write c/o Pedro Contreras/ Niza 409 fracc. villa fontan a/ cp 22180/ Mexicali BC/ Mexico. REACCION CADENA, ULTIMOS CADAVERES, RESISTENCIA CIVIL they all are suposedly doing a recording effort for the comp LP From Nuevo Leon. I know the existence of two bands ABUSO and DISOLUCION SOCIAL and there's a zine called Regimen Traidor c/o Raul G./ Fco. Villa #618/ Res. Periferico/ Sn. Nicolas de los Garza/ Nvo. Leon/ c.p. 66420/ Mexico. A.D.I., from Guadalajara, changed their name first to NEUROSIS but now they changed again to A.D.I.

It seems like TORTURA DESGARRANTE at least will be alive. After a year of no-existence, probably (if bad luck doesn't come again!) they'll record something for the comp LP or a 7". This is a concept project and it started like a solo-band. Here in TJ, if we get borrowed equipment the recording will be inevitable! Now it's the 34th line-up (when you read this probably 40th) and we don't have a TJHC or DFHC cross, we have a Third World HC cross. I hope people don't misplace it with racism but we'll try to show the world our fury born in oppression and other goodies like starvation, and we'll try to lead it into activism, mainly direct action!

Well, if you want to contact me now for any reason (also I can trade Mexican stuff, I have lots of non-available tapes) you better write to Vinyl Communications at: PO Box 8623/ Chula Vista, CA 92012 and my address in Mexico is below. See ya! Javier Bautisa Garcia/ Campos Eliseos 97-A FHACC./ Villa Las Flores/ cp 72560 Puebla, Pue./ Mexico.

Greetings from England and maybe it's about time I made another report. Since I last wrote, the government's Clause/Section 28 became law in May making it illegal (this is essentially aimed at left-wing councils and local authorities, the media and publishers) to promote homosexuality in any positive way. Therefore it can only mean that any public mention of homosexuality must promote it in a negative way and this law is surely the first step towards making homosexuality illegal. Gays have had a hard time since the AIDS scare began and this new law can only serve to make their lives worse. A large "Defy the Clause" campaign is ongoing and there have been large demonstrations in this country as well as in Europe. For full details of the Clause, see the sleeve of CHUMBAWAMBA's Smash Clause 28 EP.

Thatcher's Poll Tax or Community Charge-a new compulsory tax to replace 'the rates' to local authorities is starting to be implemented in Scotland and will be introduced into the rest of the country in 1990. It's generally just a tax on living and does not take into account ability to pay. For example, a lord and lady living alone in a huge mansion will pay less than a family of unemployed living in a small council house. Scotland implementation of the tax is being strongly resisted and in England people are preparing for it. "Can't pay, won't pay" posters are a common sight in windows in Liverpool and many people are avoiding/refusing being included on the Electoral Register (which will serve to list everyone eligible to pay) and thus registering for the tax. Ironically, however this necessary move will work in the Tories' favour: people who can't pay won't register therefore they won't be eligible to vote either, and as the poorer people generally vote against the Tories: it means that by the next election opposition to the Tories will be reduced!

On a different note, the Stonehenge Festival once again didn't happen. A massive force of police allowed several thousand people to converge on Stonehenge on the summer solstice morning but then refused access to the stones themselves. Through frustration some people began to throw missiles at the police giving them the excuse they wanted for a massive baton charge and assault on the mostly peaceful crowd. There were many arrests, many injuries and scenes of mass panic as children, dogs and belongings were lost, vehicles damaged or seized and much police brutality this year at some large free festivals still happened. 5000 people attended Wick festival near Bristol in May and this month there was another large gathering at Ribblehead in North Yorkshire. Despite this travelling people continue to be harassed by the police and authorities and in West Wales a community of people living in Red Indian style tipis are being evicted on the grounds that they haven't got 'planning permission' to erect their portable homes. This is despite the fact that they own the land having bought it in 1976 when the community was founded.

That covers a few of the more serious goings-on in this fair isle but I guess that you're more interested in punk rock right? I must stress that I'm no punk guru or anything and much of what I write here is received by word of mouth therefore there is no refund for false rumours!

Hottest news must be that the legendary RUDIMENTARY PENI have reformed and recorded an LP (I kid you not pop-kiddies!). I don't know what it's called or when it'll be out but I heard an advance tape of it and it's awesome! You know where you read it first!

The small punk labels have been coming in for a bit of flak from the naive and idealistic recently for being too capitalistic and business like. I've even heard it said that

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YOUTH OF TODAY

PHOTO Ian Harper

there's no difference between Peaceville, Manic Ears and the like and CBS, EMI, etc! Utter twaddle friends—if there really was a lot of money to be made from punk rock (which there isn't) then you could be sure that EMI, CBS and their ilk wouldn't have allowed Peaceville and friends a look in the first place. OK, I don't like paying £5 for an LP but let's not forget that the average punter is paying nearer £7 for the latest Michael Jackson offering or even the latest from Blast First, SST, Touch & Go and other so-called alternative labels. I know we're now a long way from "Stations of the Crass" but punk is still a realistic alternative. And so, in sympathy for the capitalist businessmen of our small time punk labels I'll give a brief rundown of what they're up to. Meantime Records recently released LPs by crusty grungecore HELLBASTARD, JOYCE MCKINLEY EXPERIENCE's Joyce Offspring and the split GENERIC/MORTAL TERROR LP. Soon there should be LPs from L.A.'s Naturecore and a RHETORIC/CITY INDIANS (great band) split LP. Incidentally the label is run by the hard-working Ian whose band DAN, I believe recently split after the release of their third LP Mother With Child And Bunny. Contact Meantime/ 11 Salutation Rd/ Darlington, DL3 8JW/ UK.

Poor sales of the LP by those musical genius GOLD FRANKINCENSE AND DISC DRIVE (well it's not punk is it?) have resulted in a few problems for Hammy's Peaceville label, but he soldiers on with LPs from 'right on' metal band TORENAGA, DEVIATED INSTINCT and DOOM (cynically described by many as nothing more than DISCHARGE clones. It's maybe true, but let's not forget that DISCHARGE were a fucking great band and so are DOOM. Check out their War Crimes LP. Besides, anyone who covers Black Sabbath's "Symptom of the Universe" has got to be fuckin cool!) Peaceville's next release should be an LP by those masters of grunge AXE-GRINDER and maybe an EXTREME NOISE live LP. Contact Peaceville/ PO Box 17, Dewsbury, W.Yorks, WF12 8AA/ UK.

Manic Ears have been churning out records including LPs from ADVERSITY, Stikky's Where's my Lunchpail (licenced from Lookout Records) and Fired from the Circus an LP of self-styled "geekcore" from DR & THE CRIPPENS. Soon there'll be stuff from Indianapolis's Transgression, another DR & THE CRIPPENS LP and maybe an LP from RIPCORD. The label should soon have a large distribution in the USA. Contact Manic Ears Records/ PO Box 531/ Bristol, BS99 lNG/ UK. Earache's "Platters of Splatter" seem to be doing well following high sales of the NAPALM DEATH LP—the latest being Reek of Putrefaction by psycho-thrash-pathologists CARCASS (who are nice boys really). Check out the amazing sicko (and I mean sicko!) sleeve—but preferably not when you're eating your dinner! Future Earache

DICKY OF H.D.Q. & GENERIC

releases include an INTENSE DEGREE LP, O.L.D. LP, maybe an LP from the dreadful SLAMMER and maybe a CARCASS 12". NAPALM DEATH have also recorded a new LP. Let's hope Dig continues with his laughable but 'rapidly aproaching cult status' stickers for his LP covers! What next—NAPALM DEATH on compact disc?? Contact Earache/ PO Box 144/ Nottingham, NG3 4GE/ UK.

The much smaller Real World Records, which in the words of Gray (of 8 or 9 or 10 Years On zine fame) is dedicated to more tuneful stuff rather than "1000 mph, gravel-voiced, thrashed out fury", has released EPs by the UNTAMED, the excellent DISTURBED, and Canada's Neighbourhood Watch. An international compilation EP No Frontiers is next and a DEBAUCHERY/ADVANCE WARNING split EP. The label is strictly no profit and all releases are a single limited pressing of 1000 and Gray is keen to trade stuff with other distributers. Contact Real World Records/ 26 Main Rd/ Trimdon, Co Durham TS29 6QD/ UK.

My own favorite has got to be Looney Tunes who (they shouldn't mind me saying this) have been involved in slagging off the other labels. However, I have the greatest respect for them as they put their money

where their mouths are—they've just released the Welcome to the Slaughterhouse LP by their own band ACTIVE MINDS which sells for the fine sum of between £1.50 and £2! And it's a full length LP with a full color photo sleeve too. And what a killer record, it's the most 'punk' punk record I've ever heard—it's so honest and inspirational it makes me want to cry for joy! A milestone in punk history! I guess they're trying (and succeeding) to make a strong point and sticking two fingers to the rest of the music biz, but I still can't see how they won't lose money on it. In addition to this they'll also be putting out EPs by INDIAN DREAM and Sweden's Totalitar. Contact Looney Tunes/ Top Flat, 23 the Esplanade/ Scarborough, N.Yorks, YO11 2AQ/ UK.

CHUMBAWAMBA put out their Smash Clause 28/Fight the Alton Bill EP on their Agit Prop label and they'll soon put out an LP English Rebel Songs 1381-1914, an LP of folk songs written in times of uprisings, wars, strikes and rebellions. Sounds like inspiring stuff! Also soon will be the Sportchestra 101 Songs about Sport double LP whose title adequately describes the contents. Although they insist it's not a compilation LP it contains works by artists such as HERESY, THATCHER ON ACID, KARMA SUTRA, CULTURE SHOCK and CHUMBAWAMBA themselves. Contact Agit Prop/ Box 4/ 52 Call Lane/ Leeds L81 6DT/ UK.

On a different note HERESY put out their own LP which has now just been released in Japan (with extra tracks too, specially for their "network of record collectors"). I've heard their next release is a 12" Whose Generation and the cover is a take off of THE WHO's My Generation LP (now how many of you young punkers know what that's like, eh?). RIPCORD put out out their own EP and EXTREME NOISE TERROR have recorded their Holocaust in Your Head 12". BOLT THROWER's very heavy In Battle There is no Law LP is out and they've been doing a lot of gigs to promote it. Other releases out soon will be a split LP by the excellent METAL DUCK and LAWNMOWER DEATH and a SATANIC MALFUNCTIONS mini LP. CULTURE SHOCK's excellent Onwards and Upwards LP is out and is great—more of their own skanky, ska, jumpy style. They also put out the Stonehenge Campaign Benefit EP featuring themselves, HIPPY SLAGS, MILITARY SURPLUS and the RHYTHMITES available only from Bluurg/ 2 Victoria Terrace/ Melksham, Wilts/ UK. They have been strongly supporting the free festivals scene playing a lot of benefits all over the UK. Another free fezzy band is Liverpool's RADIO MONGOLIA who have been putting gigs on in Liverpool, including a two day squat gig earlier in the year. They have their own PA and stage gear which has been used for everyone's benefit at free festivals and squat gigs all over.

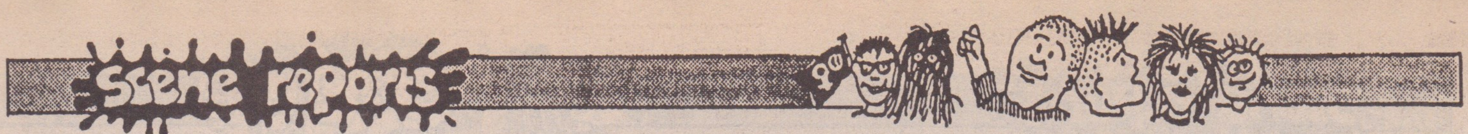
While on the subject of Liverpool, I'll mention the Mutual Aid Centre, a squatted 'centre' which has been going for well over a year now despite having been already evicted from one building. With office, printing, meeting, cafe and advice facilities the MAC has been a strong focus for all sorts of groups and activities in the Liverpool area including Hunt Saboteurs, Defy the Clause (28) Group, Anarchist groups, Anti-fascist Action, Animal Rights, anti-Poll Tax, Squatters Advice, Claimants Union, a food co-op, workshops and other alternative type things. It's done a great deal for the Liverpool scene and now seems to be well established. Contact MAC/ PO Box 110/ Liverpool L69 6AU/ UK.

Gigs in Liverpool have been pretty regular—anyone wishing to play contact Pete at 051 523 3418 or write c/o the MAC. Not too far away in Leeds, "Flame in Hand" have put on some great shows (mostly benefits) in a new venue—the Duchess of York pub. For info contact Nick at 0532 434 585 or c/o Box A.S.S., 52 Call Lane, Leeds LS1 6DT.

That's about it really, I've run out of time, patience and paper. I'm hungry so it's time to go and stuff my face. Sorry if I've missed out on anything important (but is anyone really interested anyway?). Incidentally, lots of people write to me asking if I want to trade stuff and to be honest I'm too busy to keep up with it all so if anyone wants addresses of a few potential traders then write to me. I also sell t-shirts so if anyone is interested write to me with an IRC for a full list. As usual people writing selfish one line letters asking for "info on the UK scene" can read this report again instead of waiting for a reply. Stay punk folks!!

Digger/ PO Box 175/ Liverpool L69 8DX/ UK.

This scene report is, at least partially to refute the unsigned load of drivel that passed for an Irish scene report in MRR #65. Before you start calling me a hypocrite for not sign-



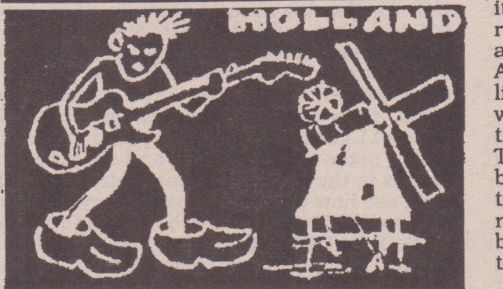
ing my name, I must say that the previous one was unsigned because of all the inaccuracies in it. This is unsigned because I want to tell the truth, the whole truth and keep my health. And if you think that that is a poor reflection on the Irish scene then I would have to say you are right. The writer of the last report mentioned THE BABY SNAKES, THE STARS OF HEAVEN, THE STINGRAYS, and SHARKBAIT in contrast with U2 implying that they are "alternative". Believe me Kylie Minogue is more "alternative" than they are. The only difference between them and U2 is that U2 sell more records. The fact that they all went on WEA records speaks for itself. Real punk bands in Dublin are 3 RING PSYCOSIS, several of whose members play in KILLERCRUST who have just put out a brilliant demo, price 50p. Another Dublin band is THERMONUCLEAR NEOBARBARIC SPACEPIRATE SATANVIKING HYENAS FROM HADEAS, (whew!) whose singer Angus does a fanzine called Smegma, a sort of crossover zine. Other Dublin fanzines are Guttern Material, a humor zine; The Sun, The Moon And The Starz, a non metal zine, and The Ka-Fanzine, a zine with articles and interviews with obscure bands from various parts of the world.

Belfast is the other main town (it's in Northern Ireland) and there various individuals have managed to rent a building in the city center and in it they have set up a band practice room, a vegetarian cafe and they are in the process of setting up a printing works for T-shirts, fanzines, etc. Warzone (the name of their collective, named after the state of their town) print a free news sheet every month called Warzine (geddit?). Bands there include MIND YOUR HEAD, AAARRRGHH PLASTIC JESUS, PINK TURDS IN SPACE, and F.U.A.L. and fanzines include The Jimmy Segus Times and Mere Pseudo Mag. Warzone also produce vegetarian recipe booklets from their cafe. All these can be contacted at the Warzone address. In August some people from Warzone organised a weekend festival at Fleskwater, miles away from anywhere in the hills of north Autrim. Bands

played from under a tarpaulan with a generator and despite the rain and the Kamakazi wasps, every one had a good time. The last report said that PARANOID VISIONS could be contacted through Comet Records. This could not be further from the truth. The two are, to say the least, not on good terms. Various reasons of why this is happening and since I can prove none of them I will pass on what has been alleged to me and let you make your own decision. A tour to various towns around Ireland has been planned by Comet, with the Hard Ons and PARANOID VISIONS in support and their gear used to equip the gigs.

PARANOID VISIONS claim that they were never paid for either playing or for the use of their gear. Comet claim that one of their staff was assaulted when he went to retrive a box of their records that was in the possesion of PARANOID VISIONS. PARANOID VISIONS claim that the Drug Squad Police (not nice people) busted their lead singers flat at 3 in the morning a few days later and found no "prohibited substances" but did carry off a certain box of records...They also were banned from Dublin's main venue on the word of Comet. Either way I do know they were banned and for that reason were not asked to play at a gig there with the Electro Hippies, F.U.A.L from Belfast and various other Dublin bands, but threatened the promoter saying "we play or we trash your audience". They played. No one danced. They left.

Addresses: 3 RING PSYCOSIS/ KILLERCRUST c/o Michael/ 26 Spencer Villas/ Glenageary/ DUN LAOIGHRE/ DUBLIN/ Rep of Ireland.... GUTTERAL MATERIAL c/o Derek/ 107 Ardare Ave./ Donahies/ Raheney/ Dublin 13/ Rep of Ireland.... THE SUN THE MOON AND THE STARZ c/o George/ 35 Elm Mount Pk,/ Dublin 9/ Rep of Ireland.... THE KA FANZINE c/o Niall/ 80 Rail Pk./ Maynooth/ Co. Kildare/ Rep of Ireland... WARZONE (including bands & zines) Box 148/ Belfast/ Northern Ireland.



Hello everyone! Here's an update for the Groningen area. That is North Holland! First off, I have to mention that Het Klooster squat has been evicted. The night before the cops raided the place we had a nice and entertaining goodbye-party with a pleasant campfire and a couple of bands playing such as ULTIMATE SABOTAGE (great stop and go thrash-attack with female vocals!), PSYCHOPATH ZEN S.O.R.S. (hello Kasper) and E.N.E. of course. Before going any further with the music I'll tell you some more about what happened with this squat.

In August 1986 "Het Klooster" got squatted after staying empty for two years. The building is owned by the Groningen municipality and until 1990 there is no destiny for the building. After that time it will be demolished. During these two years of emptiness the inside of the building was totally destroyed. Windows, window frames, heating, service pipes, floors, almost everything was demolished. The slowly rotting school (it use to be a school) was also used as an illegal rubbish dump. The squatters thought it was a downright shame letting this beautiful 128 year old building decay and decided to make it livable for the remaining three and a half years. Much money and energy was put in to fixing up of the rooms—such as placing floors, setting windows, and carpenting rooms. A perfect environment was created for humans, dogs, chickens and cats! Within a year the building developed into a meeting place for many local youth and different cultural events were undertaken. After many troubles, water got connected for a large price of 1250 guilders (that is about $625). Expecting to have the pleasure of having piped water there, the decision was made to invest into the building as it was worth doing it, though it would be only for one and a half years. Within two months (of having water) the squatters got a letter from the lawyers office. They were summoned to leave their paradise within two weeks. If they wouldn't leave, then a lawsuit would be undertaken against the squatters. During this lawsuit it appeared that the municipality was planning to use the building as a storage accommodation for the Public Work Service. A completely senseless project because the building is totally unsuited for this kind of plan. Because of the location between a youth prison and the St. Michael School, it is impossible to reach the building with either a car or a van. A good attainability is undoubtedly one of the very first requirements for storage accommodation. To make the building most suitable for storage, there's need for much money because the squatters will naturally take their homemade floors and windows with them during a possible removal. Nowhere are plans found concerning a similar rebuilding and it's very improbable that money will be spent for this. All because appearing from the city renewal plans, the building will be demolished in 1990. They are going to make way for senior citizen houses. For these five and a half million guilders ($3 million) are raised in the budget and it appears to us that it isn't worth putting much money into the rebuilding, while it will function as a storage accommodation for just one and half years. And last but not least, the building offers living accommodation to ten young people who otherwise would be homeless through the filing of the municipal housing policy. The municipality wants to have a social house building for seniors on the place of Het Klooster and it already has the same function, but now for youth. Isn't giving shelter to living beings, young or old, much more important than putting away some material?!!

So, with full courage we awaited the judgement as with such weak arguments of the prosecuter we would have a good chance to stay in our paradise. Then the judgement came. There was no doubt concerning the municipal plans. They weren't even mentioned in the judgement. After all, the place would be empty for another year. This was

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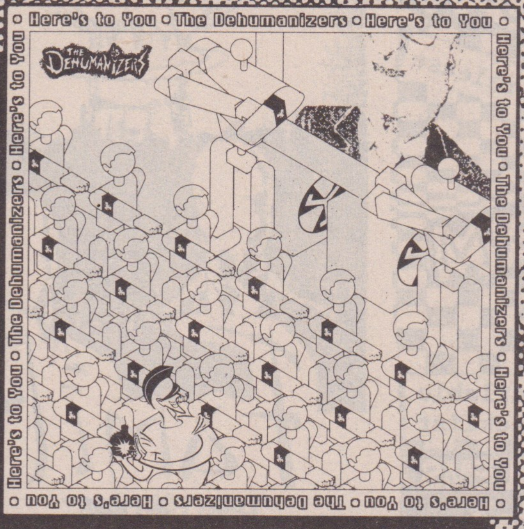

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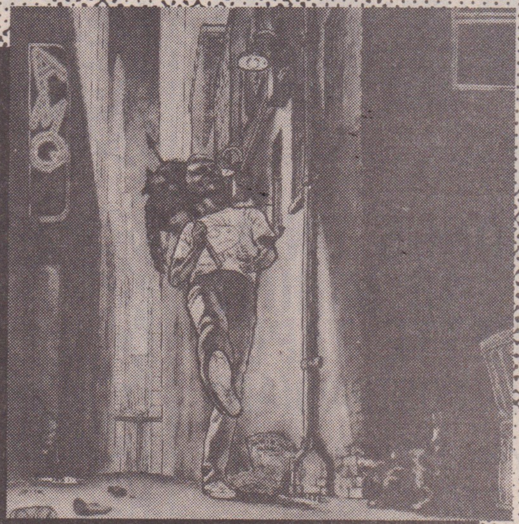

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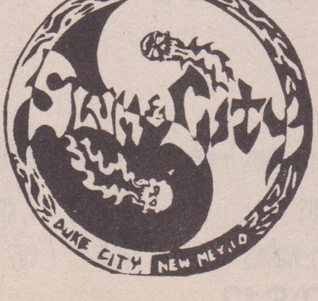

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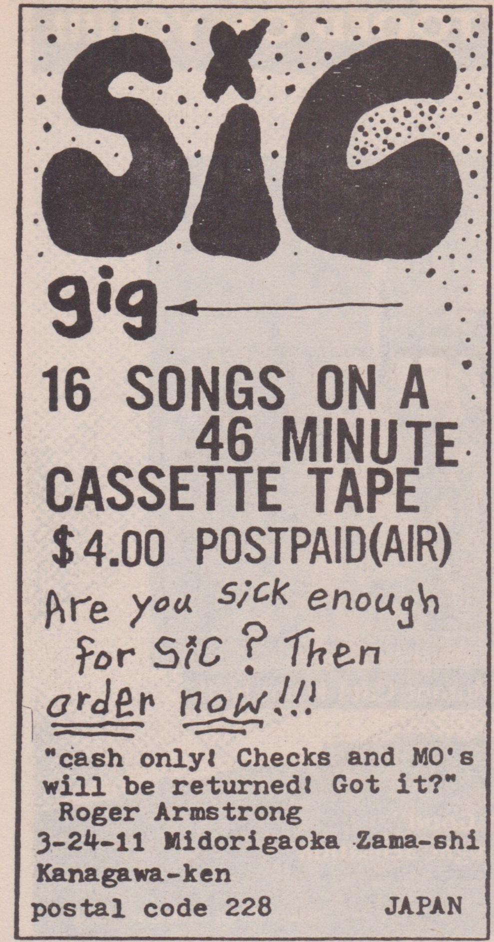

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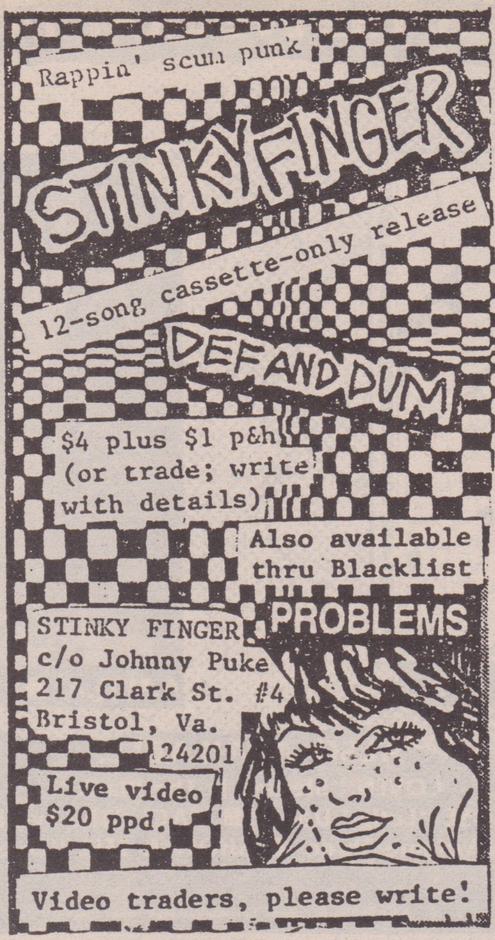

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based on the next (ju)ridical formalities. Squatting is illegal and the building is owned by the municipality. That may be but it's common knowledge that landlords aren't allowed to let their property, if empty for a long time, rot away. At this point the municipality failed concerning our building (and many other ones in the city). The judge didn't even consider the squatters arguments and that's why they appealed the sentence. But the procedure of appealing a sentence takes at least three months while the sentence of the lawsuit demanded leaving within two months. So the city council was asked to let the squatters stay until the next judgement. But as you could have guessed, they didn't. Result: after two months the cops came and assaulted the building (as well with a bulldozer as we barricaded the building very well!) early in the morning. Fortunately no physical violence was used (to the ultimate surprise of the cops) and so we lost a very nice and important squat. We also almost lost the WNC squat. Well, not really but there was a massive attack by discos and fascists. They smashed about 30 windows and wanted to break into the building but were stopped by a rain of bricks, bottles (also filled with piss), paint and stuff. (It was thrown off the roof.) I must admit that it was quite scary, especially if it would turn out into a confrontation on what we had counted. Some better news is that the WNC squat had their "open day" sometime ago which was a possibility for all outsiders, citizens, and anyone who wanted to see what happened with the WNC (inside of course). People were shown all over the place and on the same day, an eating cafe was opened in the building! All in all, a very succesful day. As there were mostly good and positive reactions on the activities of the squatters (everyone who visited the WNC that day should write their reactions in a special book). Squatting is not a problem, it is a solution!!

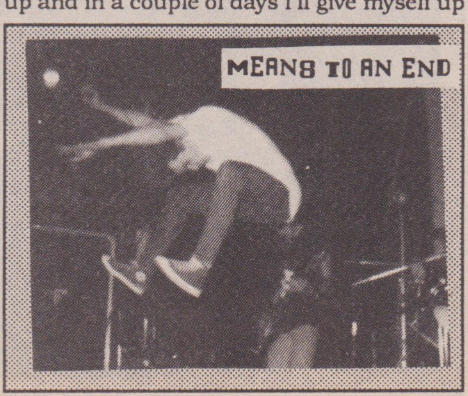
Anyway, back to music! We had a real nice party at the Simplan youth center when Sacrilege B.C. didn't show up (thanx guys!) Within two days we managed to get three local bands to play, and after all it was a hell of a cracker! The entrance was free and the place was packed. CATWEAZLE played first and they used to be called TROFOBLAST but weren't satisfied with that name. I do the drums for this band and it also has some former members of BUITEN ADEM. We only did two practises before hitting the stage and I must say it didn't go very good but it was fun! CATWEAZLE's sound can best be described as frantic hardcore (double vocals) with lots of breaks and pace chances. Hopefully we'll do some more gigs in the near future. Next was MEANS TO AN END who recently changed names from MEANS OF COERCION. They're more metal now (not in attitude of course) and Peter, former guitarist for MOC, is replaced by Stefan, guitarist for R.O. CONSPIRACY, because Peter left for the States (somewhere between NY and Boston) with the old line up and under the old name they made a (live) demo which is pretty hot!! (get it from: Mike the Smell/ Kraneweg 20A/ 9718 JR Groningen/ Holland). Lately they play some R.O. CONSPIRACY songs live resulting in a hilarious stage act (ha, ha can you smell it?!!) And finally R.O. CONSPIRACY played a few tunes with their old bass player who has serious contacts now with another band called DELIRIUM. Good luck man! In early October there will be another HC party with probably all these plus more!

Other bands are E.N.E of course who have a hard time because their drummer fell in glass and cut his hand very badly. Anyway, their demo is out now but they're not too satisfied with it I heard. Too messy or something (Hey, why do you call yourself noise then??) The tape comes out with a really fine booklet with lyrics and great graphics!! Most lyrics talk about the usual stuff like vivisection, machos, fascism, McDonalds (also appearing in many graphics). Probably they'll do another demo soon! (contact: Thermo/ Korreweg 197/ Groningen/ Holland)

Some more bands which are around are DE AUTISTEN which is "harsh-core" (that is varied thrash) and VIRGIN SACRIFICE which is "better leave it core" (that is no music) both bands need time to progress because they're pretty young but promising! HOPHEAD is the last band in this series and I saw them at last some months ago with the almighty Raped Teenagers from Sweden! Damn, I was quite impredded by this outfit as they played a very powerful and intense mixture of straight hardcore, metal and jazz!! Further we had some good shows the last couple of months and most outstanding was the one with R.K.L. was really raging! Only pity of the night was after we left for the sleeping places, they almost rode off the roof of their van while driving through a bicycle tunnel. Fortunately (it could have been worse) just a window was broken... Oh well, come and visit us again! I thought I heard that (from you Bomber!) so what the heck! Other cool bands which played our city were Bad Beach, Political Asylum, Thatcher On Acid and the EX. And there will be a lot more to come!

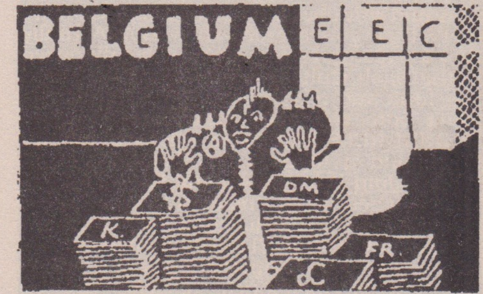
Fanzines are ultra-rare here in Groningen today. The only sreious fanzine here is the Trilobieten Zine which is brand new and very good. It's mainly written in Dutch with almost no band/music in it but a lot of graphics, cartoons, weird articles and so on. Besides that, every issue has it's own theme!

Ok, and now for something completely different. I must thank all the people who wrote me after the appearance of my last article in issue #63. Apologies to all the people who I didn't write back (yet) as I'm having serious troubles with the draft. I already stayed away sometime from the call-up and in a couple of days I'll give myself up and try to get rid of it by stability-factor 5 (that is having adjustment difficulties) In the meantime I have to go underground so I'm not able to answer all the mail. Hopefully I'll get out soon and then you'll hear from me again, OK?!



Thanks to everyone who supported me over the past months and thanks for reading all this!! C-Ya next time!!

Bacteria Products/ Michael Kopijn/ Merwedestraat 105/ 9725 KC Groningen/ Netherlands.



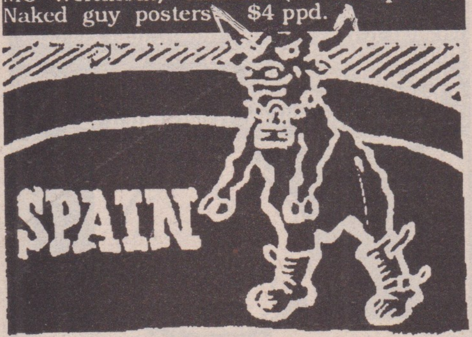
Hello, my name is Patrick and I'm gonna tell you about the scene here. With "here" I mean the scene concentrated around Brasschaat, a suburb of Antwerp, Belgium. "De Garde" was the local hang-out for punks and other strange types until the town council decided it had to close down, just because. Officially they had to say this a year in advance, and they didn't so we can stay open for at least 'til August '88. By the time you read this the place will be redecorated and reo-

pened under another name, Het Verkeerde Keelgat. (The Wrong Throat Hole) You know why we chose that name as soon as you come along.

The activities will stay the same as before, however gigs aren't at the top of list anymore. For instance, the opening on October 6 had expositions of 20 artists, but don't worry cause the planning is at least one night a month noise! The other days will be spent on videos, parties and info-nights. If your band wants to hit Brasschaat write to Jebra/ Bredabaan 407/ 2130 Brasschaat/ Belgium.

Now about the house bands SCOUNDRELS, COMMENT, and THE ACORNS. But first, I'm starting with BAD INFLUENCE, a quintet that plays quite heavy music not unlike Conflict (UK). They've released a tape Together We're Stronger Than They Think a year ago now, but it's sold out and since they don't like it themselves anymore it won't be re-released. Their future is a bit unsure because of Bart and Chris leaving for India

for 6 months or so, but rumors going round about temporary replacements. Their address is Joris/ Olmendreef 11/ 2080 Kapellen/ Belgium. Second to be mentioned are THE ACORNS, who have just released an excellent 6 song EP on Swaddle Records. If you like hardcore, hardrock, fun or even new wave you'll like them. Need it be said that they're the newest band around and besides that the fucking third band that rehearses in my cellar and I don't mind, but hey guys, why do you have to take a break in between every song and why does it seem my house is on fire every time you geezers show up? Actually they are nice guys and play music influenced by the Clash, Cultureshock and tons of freaky jazz funk and reggae outfits whose names I won't bore you with. Least and last are SCOUNDRELS who have released two albums and a tape so far. Their latest LP ($7pp), Join Hands, is going for gold soon. That is when all you readers buy one soon. And because I like to compare bands, I'll compare SCOUNDRELS with a lot of Hüsker Dü and little bit of Wipers. Needless to say all (not all) forementioned releases are on Swaddle Records and also if you want to reach THE ACORNS comment and or SCOUNDRELS write to:
Swaddle Records/ Wernhoutseweg 195/ 4884 MC Wernhout/ Holland (no IRC please). Naked guy posters $4 ppd.



This is a new article about this country in which I will try to talk about the good and excellent Spanish bands. I'll begin underlining that our scene is on the increase more and more because each time there are more bands with a good sound, excellent fans especially because new records are appearing. About this, I have to say that I think it is an important subject. The first records recorded in an alternative way and with a good HC sound as the GRB and L'ODI SOCIAL's EP's, and some time ago the MG-15's EP, were made in Italy. Now, there are some labels interested in recording this kind of music. I think that it's good. One of the first records edited in this way was the split LP of ULTIMO GOBIERNO/RUIDO DE RABIA. The label is called Penetración/ Box 17140/ 28080 Madrid), but this is the only production and I don't know if it will go on.

SUBTERRANEAN KIDS recorded their 12" entitled Los Ojos de la Victima on their own label called Patizambo Records and it's address is the same as the band. (Box 23175/ 08080 Barcelona). A great new thing about this band is that they have recorded two songs for a sample record edited in Italy (called People of the Pit) and in addition, they have new material for a future 12", with eleven tracks called Hasta el Final. It will be edited by another new label called La Isla de la Tortuga. It will surely be a good record. I also want to say that they'll go on a tour of Germany in September. This is a good and important thing because it's the first time that a Spanish band toured in another country. Before, they had canceled a tour for Holland.

GHB (Box 96004/ 08080 Barcelona) recorded a great LP called Cuentos y Leyendas, full of speed, melody and with good lyrics. It was on a label called Blau, that I didn't know and so I can't say if it'll go on. One of the best labels is Basati Produkzioak (Box 1686/ 20080 San Sebastian/ Guipuzkoa). Their first production was an LP for the group RIP and the result was a record with an excellent appearance, sound and production. Lately they have edited a really good LP of the Basque group BAP (Box 99/ Andoain/ Guipuzkoa); it's a great record. There will appear a mini-LP by L'ODI SOCIAL, which is a late production. I think that it'll be a very good record too.

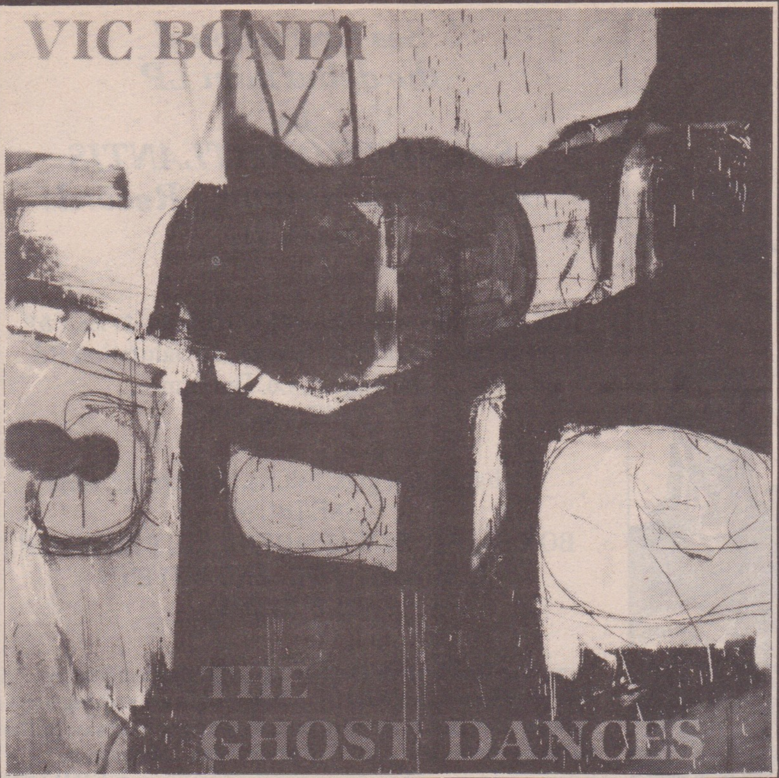
RADICAL HC (Box 162/ Basauri/ Vizcaya) has a LP too, it's called La Venganza. Their present sound has enough metallic influences but I think this is a good record. It's out in Discos Suicidas, this is a label devoted to Euskadi punk bands and it has edited LP's of VOMITO, ESKORBUTO MCD, etc... Other bands with future recordings are two from Barcelona. One is ACCION DIRECTA, that has a new singer. Their sound is HC with a lot of metallic influences. They will appear on a German sampler with three other bands. One of the other bands is a new one called TROPEL NAT. In this formation is the SUBTERRANEAN KID's drummer and they made a tour for Euskadi. They want to record a EP soon. Another band from this city is MONSTRUACCION (Box 206/ Cornella 08940/ Barcelona). They recorded a demo a short time ago. Their music is a mixture of punk, HC and ska in which the

speed is prevailing. Their lyrics deal with political and social problems. ANTIDOGMATICS (Box 37119/ 08080 Barcelona) have recorded a new demo that I haven't listened to yet but their sound is really good too. They made a Euskadi tour and MONSTRUACCION did also.

I have forgotten a group, HHH (Mark/ C. Canat 45/ Bañolas/ Gerona) recorded a demo some time ago. Now they have changed their style, accelerating and improving their songs, and they'll have a new EP very soon. Another group from this area is MAXIMO VOLUMEN (Box 637/ 17001 Gerona) who have changed their name several times. They have recorded a demo with a good sound.

ANDANADA 7 (Alberto Rojo/ C. Veracruz 44, 18°/ Móstoles 07008/ Madrid) have recorded a demo recently. Their sound is a good and speedy HC, but their lyrics are a bit generic. In this town, Madrid, it seems that several bands are gearing up to come out with a split tape of OLOR A SOBAKO and TARZAN Y... will appear soon and after a demo of SOD 100% VEGETAL.

ULTIMO GOBIERNO (Box 2163/ 09080 Burgos) have added a new guitar and the other one sings alone now. Their sound has changed a lot since from the time they had their split LP and I could say they have metalized a little, but their sound is good. In Euskadi there are new bands with HC sound. One of them is KARKAXA which is of recent formation but good sound. In their repertory there are a lot of American bands' covers, they sing in English and Basque. There is also a speed-metal band called ESTIGIA



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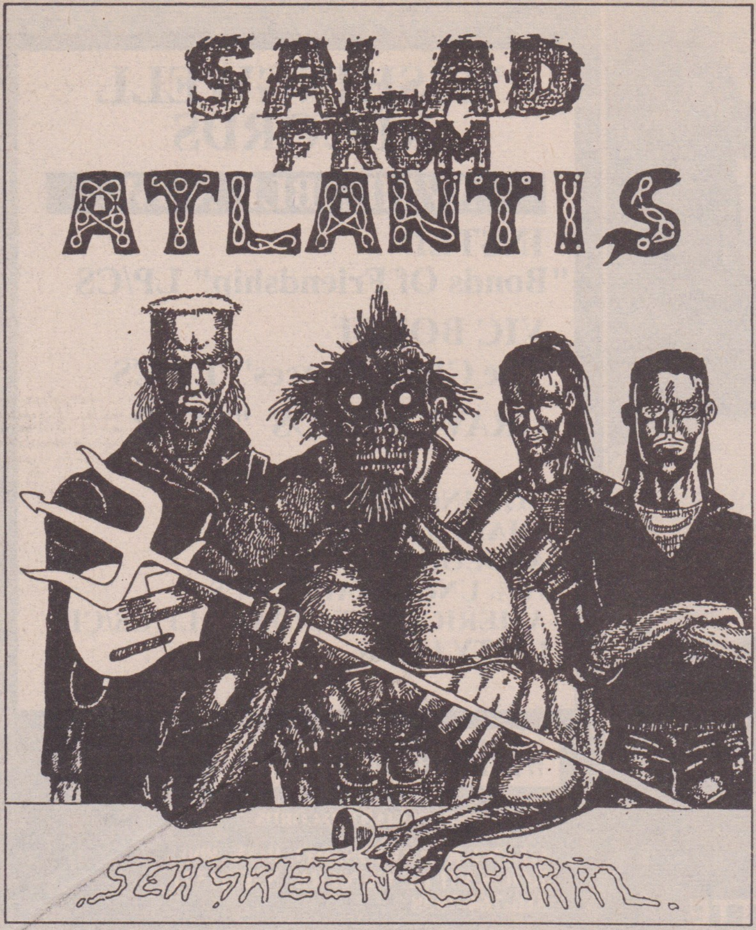

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(Sebas/ Avda. de las Agustinas E, 10 dcha./ Renteria/ Guipuzcoa) good lyrics and a autoproduction demo, this is a great thing.

Llodio is a small city with a great scene in which there are several bands and a great environment. One of them is PAX (Ernesto Navamen 8,4,/ 01400 Llodio/ Alava), who have a HC thrash sound. They recorded a split demo with another group from here, FINIS TERRE (before named ACCION DIRECTA), but the sound of this demo is not very similar to the present one. Another group is BASTARD, which have the same guitarrist as PAX, with a metalized speedcore sound. OBSTACULO is other one, but this with a more melodic sound. ESKUPITAJA is a band more known, but I don't know if they are playing now. An excellent band from here was DANBA, but they broke up. Nevertheless I believe that they are together again, but playing rock, psychedelia or something like that. New bands have come out in my town, also. Now, there are in ACTIVITY I-16, with a speedy HC sound, EDS with a good HC sound, and finally, GALLETAS DE DINOSAURIO. Our influences are, mainly from American HC bands. We have played one time with Toxic Reasons and KGB, who came here when they were making a European tour. This gig was really a great one.

The next foreign band that will play in Spain, surely will have played when you read this, is Christ On Parade, but they will play twice, once in Barcelona and the other in Euskadi. One of the major problems in my town is the lack of alternative places to have gigs. When there is an opportunity to bring a foreign band it's very very hard to find a place and often we have to appeal to some place that isn't of our pleasure. The number of Spanish bands that have played here is very low, due to this problem. Although we haven't many bands and the gigs aren't very often, I can assure you that when they happen the atmosphere is great and people enjoy making slam. According to this we are in a better situation than in other Spanish towns.

About the squat movement, great things are happening. In Euskadi there is a big number of them, in addition, in the most varied places, both in villages and in towns, it's great. In Barcelona, there is an occupied house for one year. They have had their problems but they are keeping it and that this can happen in such a city is a great thing, about all the repression due to the future olympic games in this town. People carry out acts against these games but they are severely repressed, finishing with the political violence and some arrested. Because of the excessive political violence against young people, they established an association called Puaj (Unitary Platform Anti-depression Youth) to organize their defense of these acts. there is also a squatted place in a surrounding district, where they organize gigs. A big trouble in this city is that there is a great number of nazi-skins, who are always making a violent environment wherever they are. Always the same, these fucking pigs. The squatting movement is very active in Madrid also. They have occupied several houses but they were dislodged from them. Now they are in an occupied factory and it seems that things are going allright, though you never know how they can finish. If someone wants to know something about these occupations in Madrid, the magazine Sabotaje (Box 17140/ 28080 Madrid) published a monographic devoted to them. Another good new thing is that it seems there are frequent gigs with Spanish bands. These occupations in big towns, as Madrid and Barcelona, are a great attraction and a good precedent for future ones in other citys.

Something about fanzines. A new fanzine appear in Barcelona. It's called Antidoto (Box 23175/ Barcelona 08080), and it has an excellent appearance, good contents and, the best, it's a periodic publication. Another good zine is Tambores de Guerra (Box 3113/ I-ruñea 31080), it has an excellent presentation and contents too. It has only one number published so far.

Another good zine, from my city, is Idea-fix (Box 6062/ 50080 Zaragoza) with only one number published. All of these have a few numbers published because of their short life but they are worth mentioning for their good work.

Another good publication is my zine Desconcierto, in which I try to talk about national and foreign groups, scenes, alternative themes, photos. The presentation and quality are good enough cause I consider it very important the visual information also. I have published the third issue now, with more pages than in the earlier ones and having a good acceptance by people. If you are interested in contributing with information about your band, scene, photos you can write to me, because I am very interested in the trade of this kind of stuff. If someone wants to get the zine, please send me $3 at my address. Much love. Casas. Write to: Desconcierto/ Box 384/ Zaragoza 50080/ Spain.

P.S. Please, include 1 or 2 IRC's, they make easier a rapid and sure answer. Remember to write Spain in all the addresses.

Hell!!! If some bands don't answer their mail, why do they print their address on their records? I'd like some answers....

Ciao a tutti. TESTE MARCE have broken up. Antonio their guitarist (ex-CCM, who is now a mountain climber) is in a newly formed band named THE RUNS with a Minutemen/Nomeansno music style. TESTE MARCE singer, Biagio, formed a new band named CARCINOMA, hailing from Piombino, a motorcity like Detroit. This band has nasty-punk lyrics, and will have 2 cuts on the Lethal Noise compilation available from Amtal Records/ Via della colonna 27/ Firenze 50100/ Italy. NOT MOVING has a brand new LP out now named Flash On You with heavy 70's rock influences on ElectricEye. Ex-Juggernaut guitarist and ex-I Refuse It drummer and keyboard player formed a reggae/dub band named VILLAGE CRIERS. UPSET NOISE have a new guitarist and a new bassist, their drummer played 3 shows with NEGAZIONE 'cuz their previous one parted company before their European Tour. Right now, the ex-Pandemonium drummer is playing withthem, their album Little Dreamer is available as a Picture disc and soon as compact disc. New upcoming bands are DATE ARIA AL LOCALE from Viareggio, who have some Aufschlag members in the line up, a band that broke up in '84. PRODOTTO INTERNO LORDO, punk rock at its best, have a demo tape out named Quartieri Alti; get it from P.I.L c/o Giovanni Paderni/ Via Passanelli 19/ Scandiano 42013/ Italy. HURTIN' KIND is a new all-girl band from GDHC; they're a crossover between Frightwig and Pandoras. Sandra, their bassist, is involved collecting signatures against Hopi relocations from Big Mountains, AZ.

Punks from Victor Charlie and other "troublemakers" squatted an abandoned recreation center in Pisa; it's now called Macchia Nera, and has a beautiful park, a 2 floor building for shows and other events. Two more community centers opened in northwest Italy: Kronstadt is a youth center in La Spezia, and another squatted one opened in Genova. It takes place in an offduty church and is now called Officine. YOUNGBLOOD from Trento, have a 12" out now, Angoscia, on BluBus dischi. I DENY from Vicenza have

a cut on the German comp Attack Is Now Suicide, and the TAMPAX single "Odio" and album Sorry should be out by the time you read this, according with Jumpy, the Boss for Attack/Toto. The single is either playable at 45 or 33 rpm .

On tha fanzine front, Road to Ruin c/o Sigismondi Marco/ Via Roma 44/ Cermignano 64037. Mah...... c/o Radio Circuito/ Casella Postale 83/ Viadiana 46019.

On the touring front, Lethal Gospel, Christ on Parade, NoFx have already played here, we're now waiting for Scream, MDC, Fugazi, SNFU and god knows what.

On the political front, Code of Honor (not the early SF band) is very popular here, basically if you find your wife in bed with another man and if you kill 'em, you get a shorter prison term than any other murder crime, and you will get full respect from the people. Everyday on TV we hear about Mafia killing opposing family members, you know what kind of family I'm talking about, The President argues for heavier law enforcement against the Mafia, which is like sending rats to guard the cheese, and I almost forgot—if you want anarchy just live here, it gets adventurous to take a train or to turn on TV, the train could never leave or the TV announcer could be chained at her chair, Why? STRIKE! is the answer.

Enrico GDHC c/o Walter Mochi/ Viale Carducci 38/ Livorno 57124/ Italy.

P.S Any Suzi Quatro fan club I could join out there?

Howdy there MRR readers, there's lot's to tell about from the Soviet Union, even though not a lot of shows happen in the summer, at least not in Leningrad. This is a beautiful city of 18th century yellow and grey buildings along wide boulevards (prospects) and river embankments, in the center there's no Soviet architecture at all, exceptin' the Lenin statues and the moderate amount of slogans on roof tops. There are very strong arts traditions here which have survived 70 years of socialist realism, and which are incredibly active, lots of painters, writers and other artists, besides since the 70's, rock musicians. There were a lot of art exhibitions this summer, intense unofficial ones, and even some good official shows. One of the more unofficial ones was a youth avantgarde happening which kept appearing afternoons and evenings on Nevsky Prospect, in the center of the city. It drew a lot of people, artists, hippies, rockers and some punks. Youth in general were painting, arguing with passersby, doing live sculpture, sketches and paintings on a fence.

One of the pieces I saw was some shit and flies in a jar, nailed to the fence. Another sign wanted you to pay 5 kopecks to look through a hole for a "View of the Sculpture Exhibition" - the construction equipment behind the fence.

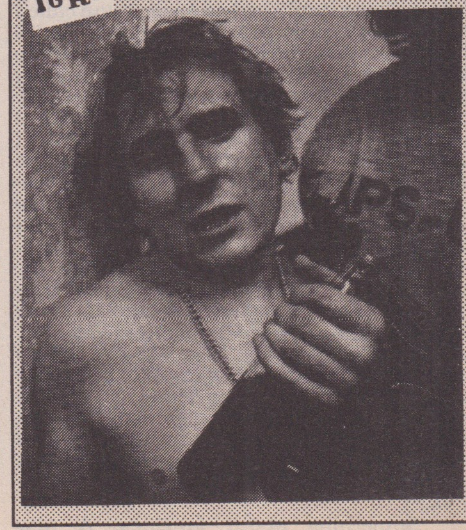
Anyway, as far as music goes, there's a lot of tradition in Leningrad, starting with the legendary AKVARIUM and rock bands like KINO, TELEVISOR, ZOOPARK, STRANGE GAMES, ALISSA, etc., since the early 80's. These are all bands that started independently, began putting out albums on tape (reel-to-reel) and who are now successful enough for Melodiya, the state record label (the one and only in the USSR) to press their records. It started with AKVARIUM in 1987 and this year 1988, albums by KINO, ZOOPARK, ALISSA, TELEVISOR and STRANNIE IGRI (STRANGE GAMES) have come out in the stores even though most of them were recorded 1984-86. Melodiya is forced to work for profit now, due to Perestroika, but making records with them is a weird bureaucratic process. According to Vitya Sologub of IGRI, their sound engineers have "no ears at all", and don't know the first thing about recording rock. So far all of Melodiya's records are either openly ripped off (such as STRANNI IGRI's Smorti V Oba record, of which 80,000 copies were sold and the band saw neither a kopeck nor even a promo copy), or musicians are only paid for their studio time. Well, so much for the "official" scene. As a rule all music worth listening to still comes out on tapes. There's a well-developed tape network in the USSR, in which (unlike our cassette "underground") even bands who are well known participate - if they won't or can't deal with Melodiya. So the reason any bands have become known at all is, for a large part, the formation of the Leningrad Rock Club in 1981/82 which is not a club, but a musician's union, and which has organized the Leningrad Rock Festival for 6 years now, and arranges shows for bands. Because all performance spaces and halls are state owned, it was necessary to have such an organization to deal with managers and while the Rock Club is "unofficial" the state lets it be, because it also gives them a handle on this new thing called rock. So this report isn't just about "punk rock"; there's lots of bands who play hard rock or whatever in the USSR who are therefore not one bit more "mainstream" than punk bands, and who should be of interest to MRR readers. So, these festivals in Leningrad are great, there's a few in other parts of the country, too, in Estonia, Latvia etc. The Leningrad rock festival used to be a contest (probably to qualify for Komsomol sanction but they've dropped that). This year officials tried to cancel the 6th festival at the Winter Stadium due to "fire hazards" so the Rock Club organized a demonstration of about 1000 people, and according to Borzikin of the group TELEVISOR, who was one of the leaders, people were marching from the Winter Stadium to the Smolny Party Committee, shouting "Rock Forever" in the streets until a Party delegation met them and agreed to have the festival and to take extra fire prevention measures. The tapes I have from the festival (I got to Leningrad a few weeks too late for it) sounds like a good time was had by all.

Of the more established bands, maybe KINO, TELEVISOR and IGRI are most interesting, but better the more hardcore bands,

D.K.

P: A. Bizon

AT SIMPHEROPOL PUNK CLUB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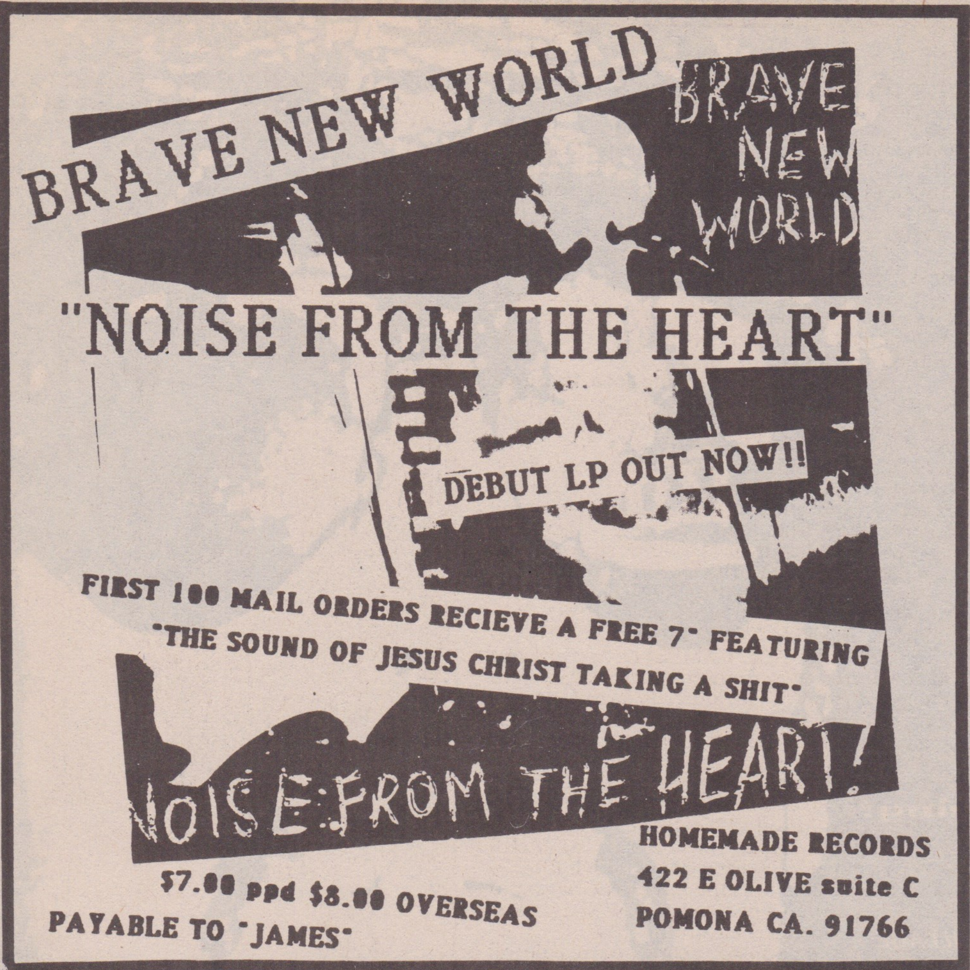
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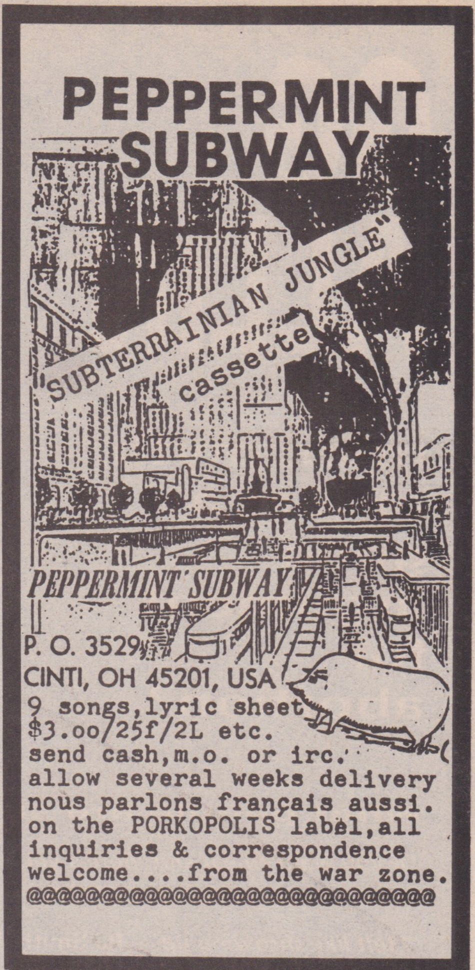
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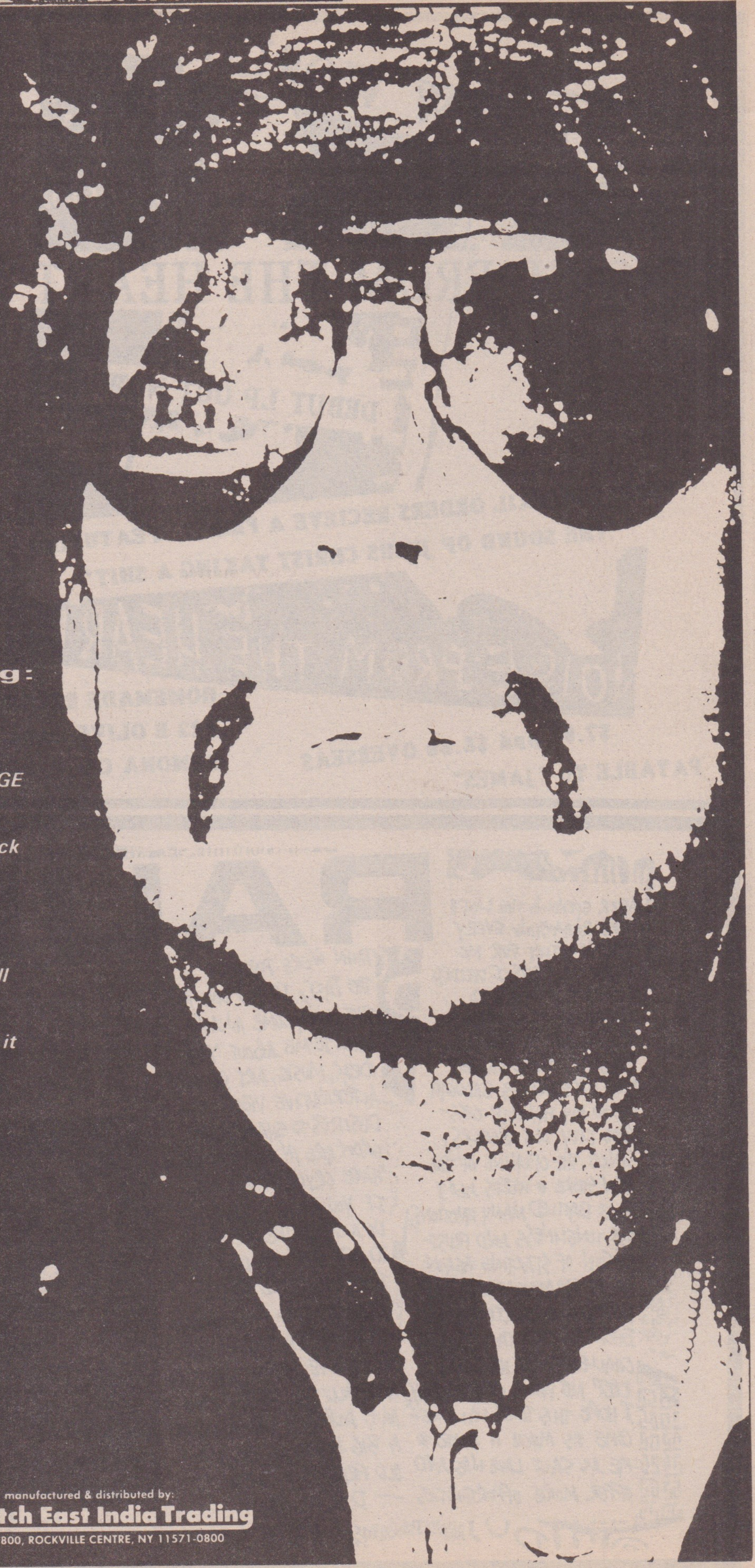
GG ALLIN

man, myth, or just a good argument for abortion?



what people are saying:

"if you want to eat shit, here's your chance"—Steve Hecox, *OPTION*

"I felt like throwing up"—RJ Smith, *VILLAGE VOICE*

"the living, breathing definition of punk rock itself"—Tim Stegall, *FLIPSIDE*

"the most rudimentary proto-punk ever" —Jamie Rake, *SOUND CHOICE*

"Beyond artifice lies a hell. Beyond this hell lies GG Allin"—Byron Coley, *SPIN*

"was it a performance at all? I mean - was it an act?"—C. Carr, *VILLAGE VOICE*

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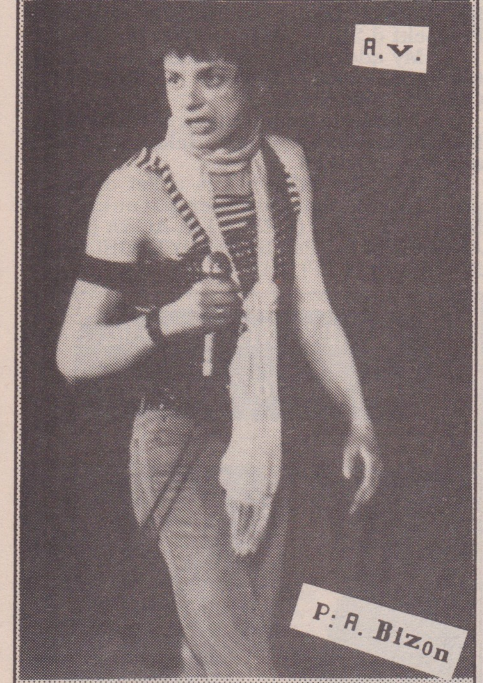
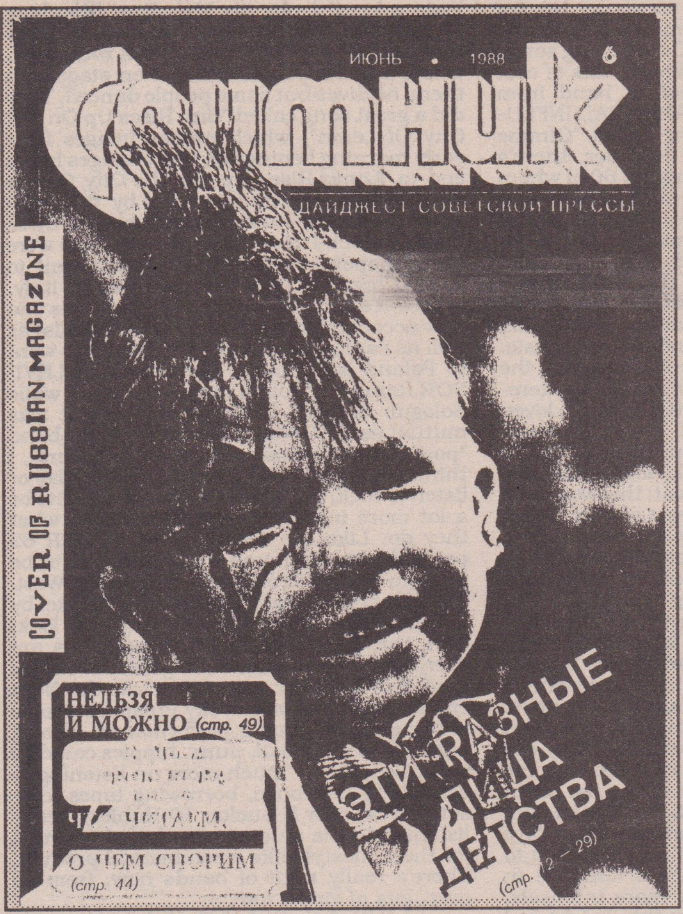


such bands as AU (AUTOMATIC SATISFACTION), which was Leningrad's first punk band (leader Andrei "Svinya" Panov, in MRR 63, was mentioned as "first Soviet punk") they gained fame with a tape called "Shit—Pop Melodies" in 1984 and the Sex Pistol-style youth anthem "You're Shit, I'm Shit, There's No Future", great song. Some of the other Leningrad bands in a more underground/punk sense are NARODNOE OPALCHENIE (PEOPLE'S DEFENSE VOLUNTEERS) who are famous for the songs they do about Brezhnev, they have 10 albums out on tape and do songs like "Brezhnev Lives", "Let's Stop Drinking" (parody on the state initiative to curb alcoholism, the USSR's "Just Say No"). The group SIXHUNDRED started just three weeks before the '88 festival and they do a cool straightforward rock not unlike The Minutemen, songs about Reagan in Moscow.

Then there's BRIGADNI PODRYAD (LINE OF BRIGADEERS), vocals by Nikolai Michailov, who's energy reminds me of early Dead Kennedys, but it's HC rock, long songs about stuff like the "New World", lots of cool anger but not posed. Another band from Leningrad is DURNOE VLIANIE (BAD INFLUENCE) who do a neat song called "Gimme Beer If You Love Me". All together, there's probably 80 bands in Leningrad, 60 of whom are members of the Rock Club. A few who had shows this summer: NOL (ZERO), whose singer Dyadya Fyodor is named after a fictional childrens' hero and plays a rockin' accordion, they do one of the more memorable songs I've heard about love gone away and desire, also singing about communal apartments, very sincere and intense music. (By the way the songs I mention are just the ones I can understand, not meant to stereotype any bands). Anyway NOL is much loved in Leningrad, and so is DDT. I saw an "acoustic" DDT show July 22, consisting of DDT's lead singer, Yuri Shevchuk, and somebody who was an awesome violinist; this was more like folk rock, but with a great energy like in the 60's maybe, some people in front of me were waving a "I love DDT" banner, and when they did the song "Revolution" everybody went crazy, started singing with the band, etc. Very positive, an example of the togetherness of Leningrad rock fans that people elsewhere make fun of sometimes, but it's very unlike the jaded scene in most American cities. By the way, shows are almost never advertised, no posters that is, so they're hard to find, it's all word of mouth, but they sell out nonetheless. Sold out for sure was the show TELEVISOR and IGRI did at the Lenin Palace Of Culture on June 21. These two are very popular, they're also on the Red Wave compilation album, well TV is, IGRI used to be STRANNIE IGRI (STRANGE GAMES) in those days, and since play more intensely. The show happened under this bright red banner proclaimimg the dedication of the Soviet people to the decisions of the 27th Party congress, there were about 500 people there.

TELEVISOR plays a moody sort of dance music, they do a more "political" song called "Your Papa Is A Fascist" which phrase throws people in a huge frenzy, but otherwise you can't exactly slamdance to TELEVISOR. They have a record out on Melodiya, Marching Fish, which is gloomy-cool, and some videos on Soviet TV. IGRI did an all-out rockin set, whole buncha people climbed on stage with them, no dives but some people danced. They did a great song called "Sun Rises Up On The City Of Lenin", which evokes images from early morning Leningrad, and changes in the end to "Lenin Rises Up On The City Of The Sun" to enthusiastic approval by the audience. I did some interviews with both of these bands, which I'm still translating. Both were pretty hopeful for the future, they went to Poland together, and this summer to Italy, indeed it's good to see that Soviet bands can now accept invitations both from socialist as well as capitalist countries. When they went to Poland last winter, Borzikin of TELEVISOR found the Polish rock fans "cold" while Sologub of IGRI liked them a lot, it was mutual as IGRI won a prize at this 30-band "post punk" festival in Poland. In general, I think people in the Soviet Union that play or listen to rock, punk or heavy metal seem to be a lot more intense and sincere about what they do. Like the scene report in MRR 63 pointed out, it's much more "difficult to be punk in the USSR or Peru", than in the West. You can still get hassled, asked for ID etc. by militia if they don't like the way you look. Still, the days of shows in apartments are over, and lots of people hang out. In Leningrad this summer, people met at the Neva embankment, or on Nevsky Prospect, people reading poetry, doing performance; also at night more metallisti, punx, hippies could be seen. People rely much more on listening to something just once, borrowing tapes (cassettes cost over 5 bucks, 10 Rubles), really listening to the music instead of choosing it for their lifestyle like a commercial product. There's really a lot of bands now, from all over, lots of zines, too ,

I talked to Andrei Burlaka who edits Rio magazine in Leningrad, which cannot be printed officially, but it is a square, thick publication, copied off and home-bound like a book, with lots of info on bands, shows, lyrics, interviews, etc. It's free or you pay if you can, there's maybe 50 copies which circulate to a lot of readers, and has been coming out monthly since 1986. Before that was the famed Roxie zine, since 1977, which



now comes out less often, more like a chronicle. Burlaka told me about at least 15-20 regularly appearing underground zines in the Soviet Union, Uhrlait, Zombie, Sdvig, Rock Front and Smorchok from Moscow, Tussovka from Novosibirsk, Maroka from Sverdlovsk, Pro Rock from Tallin and lots of others.

So I don't know too much about the Moscow scene, but a few words: one group now in Moscow is DK which apparently started in Leningrad in 1982. They've done over 30 tape albums, rarely played live (were actually forbidden to play for a while), their music is anything from cabaret to punk rock, traditional balalaika stuff, speeches, collages, whatever, to get the message across, supplied by the sarcastic social observations and imagery of leader Zharikov. Zharikov told me in Moscow that whenever he sees DK as graffiti on some housewall, "it must be by some punker who doesn't know what DK is about". He also espouses, besides an elaborate classical-based music theory, for the moment the theories of the right-wing nationalistic organization Pamyat. Confusing, but their music is very interesting. ZVUKI MU (THE SOUNDS OF MOO) from Moscow have also been around a while. Lead singer Pyotr Mamonov puts on a great show, and I like their song about buying paperflowers at Gum, the big department store in Moscow that's supposed to be such a socialist consumers' wonderland. In fact, the coolest things to buy at Gum are Snachki, buttons, they have neat ones with tractors or "Baby Lenin".

So, in Moscow, I also met some members of KALI YUGA, they gave me a cool tape, and Vadimmichailov wrote me down these lyrics (to describe life in Moscow): "Pages from the Penthouse magazine. Instead of imposing flags - we live in the spellbound house.... of gloomy times. In our hearts the Beatles are not, and our truth is the basilisk. We are an island amidst paranoia, and the bloody ravings of Dali." Anyway, they told me stories of Tussovka's life in Moscow, partying and falling asleep under the Kremlin wall, they made fun of punks in Moscow and said they all drink Eau-de-Cologne now that vodka is so hard to get. We went to the Arbat, which seemed pretty lame, too many militia, people selling portraits and stuff to mostly tourists.

Let me mention a few more bands' music that friends taped for me, who sound intense and aren't so hesitant to call their music punk rock. One very good group from Kharkov in the Ukraine is called GPD (GLASNOST, PERESTROIKA, DEMOCRACY or GROUP OF THE PROLONGUED DAY) who do a sort of epic hardcore. They played at the Leningrad rock festival, "Rock for Sugar", as opposed to rock against drugs (sugar to make Samagon, homemade vodka). One intense song they do is "Red Swastika", about how the system is not communist but fascist, about the bureaucrats "you're so right wing, and our country loves you very much", except in villages of Afghanistan, where they know you're a red fascist. Also lots and lots of music is happening in the industrial cities of the USSR just past the Urals and in Siberia, cities like Sverdlovsk, Omsk, Novosibirsk.

INSTRUKZIA PA VYZHIVANIE (SURVIVAL INSTRUCTION) plays slow hardcore, very intense and desperate sounding. They have songs like "Afghanistan Syndrome", which is about having to learn how to kill and then returning home and nobody understanding, or "My Northern Country", but they also play stuff kinda like X, "Rock and Roll Front" is one. SURVIVAL INSTRUCTION are from Tyumen, between the Ural and Sverdlovsk; another band from the Urals is the enigmatic VODOPAD (WATERFALL NAMED AFTER KIKABIDSE), who speed up their vocal tracks and sound like Siberian mickey mouses on acid, great thrash balalaika, one of their tapes is a "punk congress" in parody of official "party congresses". Less obnoxious sounding is Sverdlovsk's CHAI F (THE F TEA), who are gaining recognition as a good rock band.

From Omsk comes GRAZHDANSKAYA OBARONA (CIVIL DEFENSE), serious hardcore with great energy, one song urging people to read "Mein Kampf", it would be better, in my opinion, if they read Deutscher's Stalin, but then again you can get neither in the USSR. Anyway, I can't tell if they're yelling "Heil" or "Kaif" during breaks, "Kaif" means "cool". BOMZH, who play music in a Bauhaus style, come from Novosibirsk; their excellent "House Built By Freud" appears to deal with how fucked up all political systems are, "The New Dr. Mengele" (similarity to any living bureaucratic sadists intended), is pretty scary, but they also do a great sarcastic "Nina Hagen Song" about how she's drinking cold beer in Berlin while she oughta come to Siberia if she was tough.

From as far east as you'll get, Vladivostok, I was reading in Rio about punk poets PRAVA who told stories about kafkaesque art institutes out there, also about an industrial "Senegalese drumming" event they did a few times, and about punk bands from Kazan ... there'll definitely be a lot more to report from the Soviet Union in the future.

But this is as far as my report goes. I have tapes of almost all the bands I mentioned, would very much like to trade these, preferably for tapes from Eastern Europe or the Soviet Union. Also I'd like to hear from people going to the Soviet Union—take lots of tapes, people if you're going. Here's some addresses:

USSR/ Leningrad 198330/ Leninski Prospekt d.95/2, kv. 267/ Vitya Sologub (group IGRI)... USSR/ Leningrad/ Moskovskoe Shosse d.5, kv.17/ Michail Borzikin (TELEVISOR)

Somebody who wants magazines and records to review is Andrei Burlaka, editor of Rio. USSR/ Leningrad 193232/ Iskrovski Prospekt d.30, kv. 120/ Andrei Burlaka.

My address (I'll be making a compilation tape, too) is Miki Pohl/ PO Box 10341/ Olympia, WA 98502.

Thanks to Andrei Bizon, Vitya Sologub, Michail Borzikin, Andrei Burlaka, Igor, Vadim and Vitya D. !!!!!!!

P.S. The following is a list of Soviet punk records that have been put out. ZVUKI MU (1 LP), KINO (1 EP, 1 LP), ALISA (2 LPs), AKVARIUM (2 LPs), STRANNY'E IGRI (1 LP), ZOO PARK (1 LP), DDT (1 LP).

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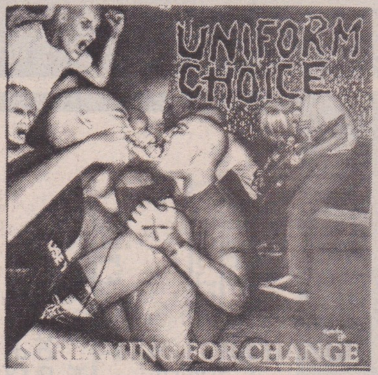

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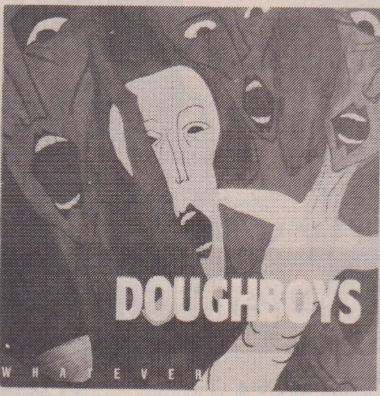

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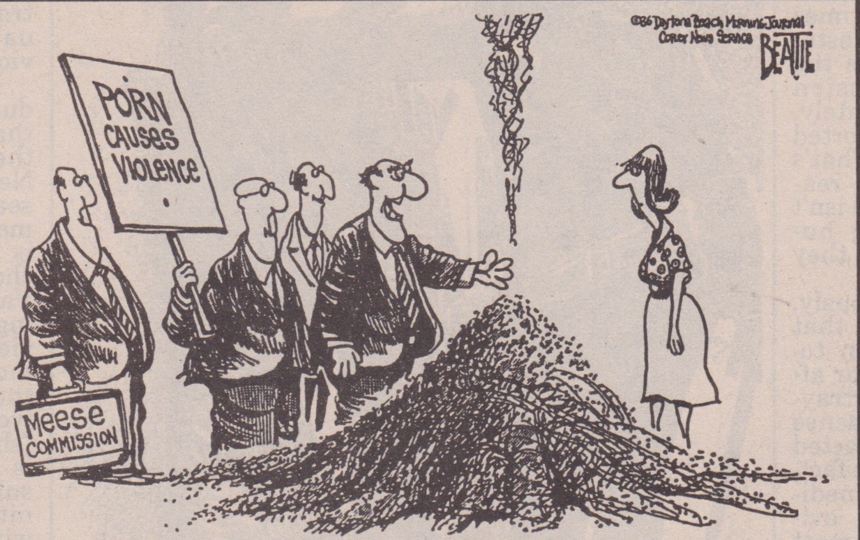
ED MEESE AND THE QUESTION OF PORNOGRAPHY

Now that U.S. Attorney General Edwin Meese III, the shining star of corruption in the Reagan Administration, has resigned we'll never have to hear from him again - or will we? Meese's lasting legacy on the American soul is a document called the Final Report of the Attorney General's Commission on Pornography. Is Meese Still a Pig? You bet.

The Attorney General's Commission on Pornography conducted hearings all across the country during 1985 and early 1986. The Report which was published in July of 1986, was largely criticized by both the media and the scientific community as being fundamentally flawed in the research methods used and morally, as well as ethically biased.

So what, you say. Why worry about a document that everybody rejected as just another right-wing, conservative manifesto? Well, not everyone rejected the Report. Some, including Senators Jesse Helms, Arlen Spector and Strom Thurmond, as well as Commission member James Dobson (who uses his syndicated radio show "Focus on the Family" - all the while claiming not to be a fundamentalist preacher, but a Doctor - to promote the findings of the Meese Commission), have taken the findings of the Commission very seriously. Since the publishing of the Report, over 25 bills, including the recently-passed "Dial-a-Porn Control Act", implementing the findings of the Commission have been introduced in Congress. The bills, introduced under the guise of "protecting children," have serious ramifications on the First Amendment rights of every citizen in this country to have access to a wide variety of publications and services. These bills, if passed, would also put severe limitations on what may be be published or filmed without ever applying the obscenity standards established repeatedly by the U.S. Supreme Court. For example, the centerpiece of the Reagan Administration's attack on our moral freedoms, Jesse Helm's "Dial-a-Porn Control Act," outlaws the use of the phone lines for the use of telephone sex. Not because these telephone sex services have been found to be obscene, but because Helms (and the rest of Congress) simply said "you can't do that on the phone." They have, in fact, abrogated the First Amendment guarantees of Freedom of Speech by censoring the content of your telephone conversations. And why? Because a minor might call up one of these numbers and be exposed to "Dial-a-Porn." (Obviously abuses have occured; but isn't it really the child's parents responsibility to monitor their phone use if they are concerned about their child's exposure to sex?) The reason that Helms (and others) have used this tactic is because they know that it is absolutely impossible to classify a sexual conversation, no matter how graphic, as obscene under legal precedent and definition. The spoken word, with the rare exception of yelling "Fire!" in a crowded theater or "inciting to riot," is absolutely protected speech, guaranteed by the U.S. Constitution. Traditionally, obscenity standards (ie. "utterly without any socially redeeming value") have been applied to books, photographs, films and videos. Child pornography, on the other hand, has been ruled unprotected speech by the Supreme Court and therefore subject to local, state and federal obscenity as well as child abuse laws. Pornographic depictions involving children has been a violation of federal law since the early 1970's. There is no denying that great mental and physical damage can be done to a child in a sexual situation, especially in the atmosphere of the production of sexually explicit material. But when access to pornographic material involving adults, deemed legally responsible for their own actions, is limited or denied, the outright banning of such material is that much closer. So, in the case of the "Dial-a-Porn Control Act" they avoided the issue altogether. And this is just one, very real example of the legacy of the Attorney General's Commission on Pornography and Edwin Meese III.



"There. We've burned all the pornography in America. You don't have to worry about being beaten or raped any more!"

To understand what a truly evil document the Report is and why its findings are suspect, let me turn to my own research in the area of the effects of violent pornography on the viewer. As part of the fullfillment of the requirements of my M.A. in Education, I needed to conduct independent research and write a Master's Thesis. I have always had a fascination with the controversy surrounding pornography and given the uproar the Meese Commission was causing, I decided to conduct my own research on the subject.

Laboratory investigations into the effects of film portrayals of aggression against women have produced mixed results. Recent research has produced results indicating negative attitudes about women and increases in aggression towards them results from long-term exposure to pornography. But there is a large body of research indicating there is no effect of filmed violence on aggression, or the effect actually decreases aggression towards women.

According to mass communication theorists DeFleur and Ball-Rokeach (1982), three theories can be used to interpret the results of the effects of pornography on aggression. The first is called the Observational Learning Theory, and it assumes that people can learn aggressive behavior by watching aggressive portrayals in the media. This theory is commonly used to explain the results observed in studies involving children and television violence. Media violence, according to this theory, increases the probabiltiy of aggression by the viewer. This is accomplished by providing the viewer with the opportunity to learn aggression and by presenting violent characters as behavioral role models.

BY MIKE BRIGGS

The second theory of media violence is called the Stimulus-Response Theory. This theory assumes that exposure to aggressive portrayals increases the viewer's level of physical and emotional arousal, increasing the probability of aggressive behavior by the viewer. The level of the

response is largely influenced by individual differences in the level of arousal at the time of exposure.

The third mass communication theory that can be applied to pornography research is called the Catharsis model. The prediction made by this theory is that exposure to violence in the media decreases the probability of violent behavior in the viewer. The decrease in violent behavior comes about by providing a release of aggressive emotions through vicariously experiencing aggressive situations in the media.

Only two of the theories recognized by the Meese Commission correspond with the above accepted communication theories. The Commission assumes from the outset that there is a negative effect of viewing pornography and rejects the Catharsis model completely. In addition, the Commission offers its own theory called Habituation. Pornography, the Commissioner's reason, is like a drug; the viewer must consume more and more violent and graphic "doses" of pornography until he can no longer contain his "addiction" to simple observation. The craving for violent pornographic depictions ultimately leads the viewer to become a participant and commit such heinous crimes as rape and child molestation. Obviously, this is the theory the Commission championed. Unfortunately, this theory is not supported by scientific research. That's okay, the Commission reasons, scientific research isn't valid when predicting human behavior anyway, they wrote.

As stated previously, there is some evidence that increases in aggression towards women does occur after viewing violent portrayals, but there is no evidence that this increase is acted out in the real world. In fact, the present accepted medical and psychological evidence suggests that most pedofiles (child molesters) have both chemical and mental imbalances that can never be cured and that most rapists have similar conditions. The point being that in the case of crimes often blamed as being the result of pornography, the criminal's exposure to sexually explicit materials had little or nothing to do with what influenced those individuals to commit violent crimes.

"...there is obviously a relationship between those who commit violent acts and pornagraphic materials." - Edwin Meese III

So, the purpose of my study was to "cut the crap," to point out the ambiguities in the conflicting results of previous studies and to apply one of the theories of media violence to the results of my own research. My study differed from previous ones in several important ways. First, virtually all of the previous research on pornography was conducted over a period ranging from weeks to months with several exposures to films or magazines. I wanted to see if there was an immediate effect on aggression, so the subjects of the study were shown one four minute clip from a film called "A Dirty Western."

The film itself was very different than those used in previous studies. Surprisingly, very few studies on pornography use X-rated films for the research. Instead, films such as "Friday the 13th" seem to be the favorites of academic researchers. These films contain multiple scenes of violence toward women, but no sexually explicit violent portrayals. This is an important distinction to make. So I first had to question whether or not the previous research really was measuring the effects of violent pornography or measuring the effects of violence towards women. I have concluded that most "pornography" research does not measure the effects of violent pornography, therefore the choice of the film for this study was critical. "A Dirty Western" was the only (and I stress only) film that I could find that had a scene that was unquestionably violent as well as sexually explicit. I previewed around 200 X-rated films in cities ranging from Las Vegas to Seattle to Vancouver, B.C. to Arcata, California. Most films that portray violence in sexual situations are those containing the "fake rape" scene. This typical X-rated film scene starts with the woman acting afraid of the "rapist" but by the end of the act, she is begging for more great sex. In the scene used for my study from "A Dirty Western," the woman struggles throughout the rape, is visually disgusted by the rapist and is not portrayed as enjoying the sexual act in any way. It is very violent, graphic and brief.

Finally, the study I conducted differed in the way that the aggression level of the subjects were measured. Nearly all of the previous research used physiological measures of some sort. This is very common with Psychology trained researchers. Various methods of measuring physical responses to viewing violent portrayals include instruments such as the penile plethysmograph (you figure it out) and the "shock box." The "shock box" is a technique where the subject is given the opportunity to shock a third person with electrical equipment. No shock is actually given, but the aggression level of the subject is inferred by his willingness to administer the shock and the intensity of the jolt he thinks he is giving to the third party. This method is widely accepted in the Psychology field as the best method to measure aggressive behavior. One of the most severe (and bizarre) limitations of this method, though, is that the subject has to be angered before exposure to the pornographic depiction to produce any measurable results. This tends to restrict the findings of such research totally to the laboratory setting, ie. they cannot be applied to the real world. In essence then, the behavior observed in the lab can't be translated to behavior on the street; even if violent pornography increases aggression in the lab, it may not have the same result in someone's home (and probably doesn't, according to many researchers). Given time and money constraints, I chose to use a measure that is virtually untested in pornography research. The method of measure I used is called the Self-Reported Measure. Each subject filled out a test called the Adjective Check List (ACL) a few weeks before seeing the X-rated film and

then filled out the same test immediately after viewing the film. Any change in aggression resulting from viewing the film could then be derived by comparing the results of an aggression scale incorporated into the ACL. Any change for the group as a whole was then compared to the results of a similar group (called the "Control Group") who viewed a very non-violent, non-sexual film.

Again, the principle conclusions of the Meese Commission were that first, viewing pornography increases violent behavior in the viewer and leads to such violent crimes as rape and child molestation, and second, that violent pornography is increasingly the most prevalent form of pornography available. I have already detailed how difficult it was for me to find a violent pornographic film for use in this study. And, while it is generally accepted that the volume of pornography has nearly doubled since the early 1970's, the actual production of pornography containing violence has never exceeded 10 percent of the total volume. In a survey of over 1,300 films produced between 1915 and 1972, rape was used as an enabling device only five percent of the time. And, in a series of surveys of films produced between 1979 and 1984, only 11 percent contained violence of any kind (Slade, 1984). It is interesting to note that over the year that the Meese Commission held hearings, they only visited 16 "adults-only" video stores where they found a total of 2,370 films. I visited eight video stores, four of which were "adults-only." "A Dirty Western" is not listed in the Meese Commission Report.

The results of my study directly contradict both the premise and the findings of the Meese Commission, but in a most interesting way. Both the Control Group and the Experimental Group experienced an overall decrease in aggression after viewing their respective films. This would suggest that the medium of film has a greater effect on the viewer than does the content of that film. Anyone familiar with media theorist Marshall McLuhan should be familiar with this concept. The Control Group experienced a greater decrease in aggression than the Experimental Group, suggesting that there is some reaction on the part of the Experimental Group members to the X-rated film. But, there was still an overall decrease in the aggression level of the Experimental Group after viewing the violent pornographic film scene. An important aspect to this is that individuals in the Control Group who scored low in aggression on the pre-test scored very low in aggression after viewing the control film. But, individuals in the Experimental Group who scored low in aggression tended to have an increase in aggression after viewing the X-rated film.

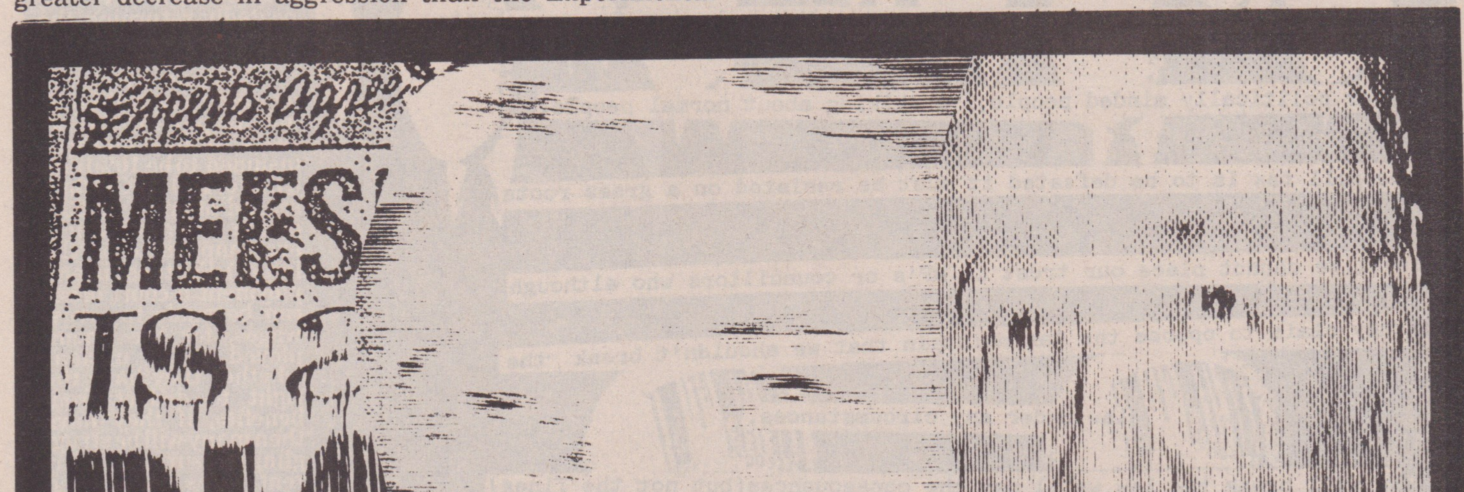
The results of this study generally support the Catharsis Model of media violence and specifically, the medium of film, has more influence on the aggression level of the viewer than does the content of the film. This study explored several new areas of research in pornography. It also calls into question the findings of the Meese Commission and the basis for the slew of bills restricting your access to sexually explicit materials and services currently in Congress. Even though the conclusions of the Meese Commission are not supported by my own research or most of the other scientific research on pornography, the Meese Commission, and Ed Meese, will have an effect on our lives for many years to come.

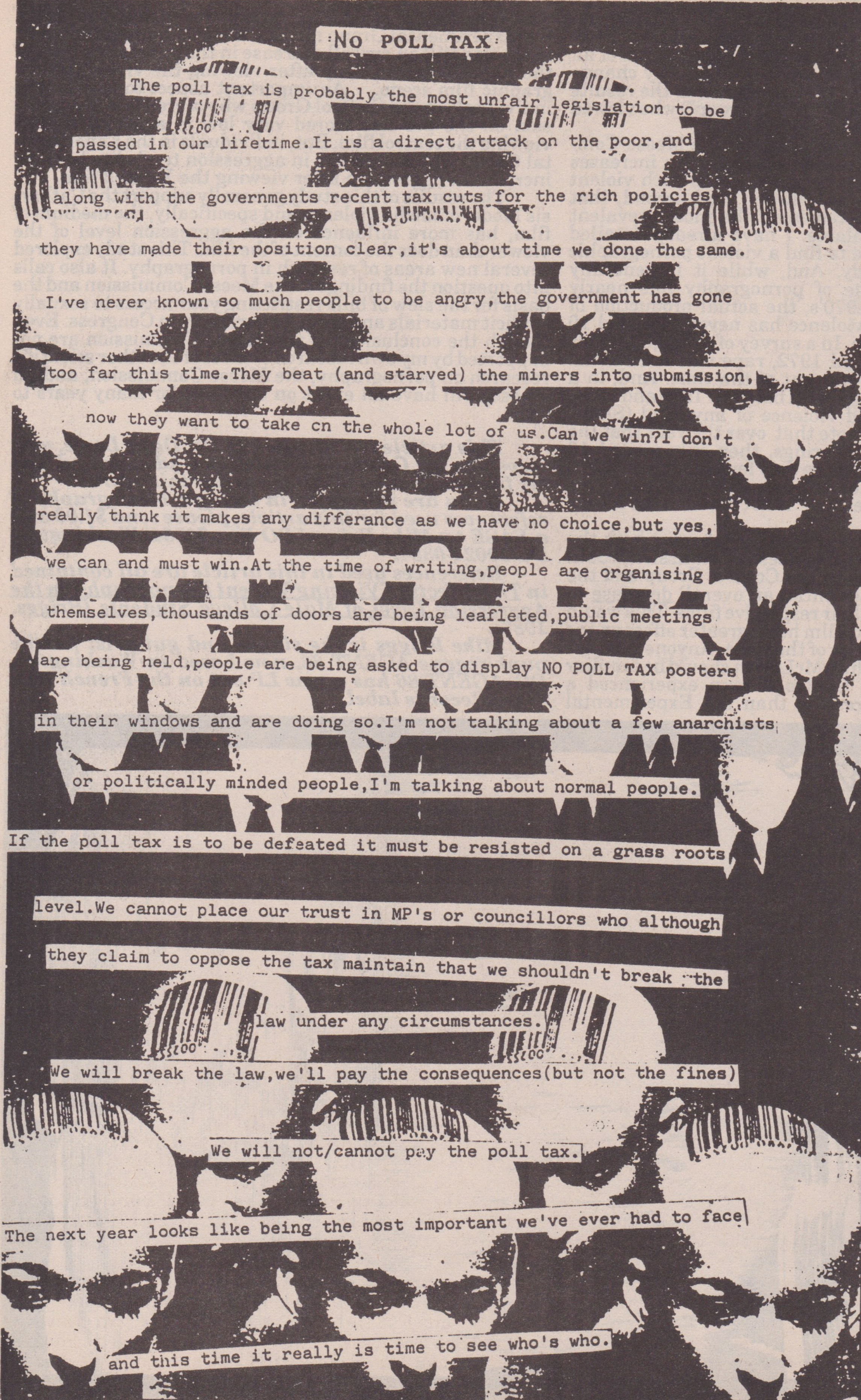
This article is dedicated to Dr. Doug Losee, who served as my Graduate Committee Advisor and was my friend. He died of AIDS earlier this year.

If you are interested in seeing a bibliography of references used for this article, please send $1.00 and a SASE to: Mike Briggs/ PO Box 70354/ Washington, DC 20024-0354.

References used in this article are all contained in The Effects of Viewing Violent Pornography on the Aggression Level of Male College Students (Briggs, 1986).

Mike Briggs is the singer and guitarist for the punk/reggae AGENT 86, now based in Washington, DC. AGENT 86 has a new LP out on the French New Wave Records label.





NO POLL TAX

The poll tax is probably the most unfair legislation to be passed in our lifetime.It is a direct attack on the poor,and along with the governments recent tax cuts for the rich policies they have made their position clear,it's about time we done the same.

I've never known so much people to be angry,the government has gone too far this time.They beat (and starved) the miners into submission, now they want to take cn the whole lot of us.Can we win?I don't really think it makes any differance as we have no choice,but yes, we can and must win.At the time of writing,people are organising themselves,thousands of doors are being leafleted,public meetings are being held,people are being asked to display NO POLL TAX posters in their windows and are doing so.I'm not talking about a few anarchists or politically minded people,I'm talking about normal people.

If the poll tax is to be defeated it must be resisted on a grass roots level.We cannot place our trust in MP's or councillors who although they claim to oppose the tax maintain that we shouldn't break the law under any circumstances.

We will break the law,we'll pay the consequences(but not the fines)

We will not/cannot pay the poll tax.

The next year looks like being the most important we've ever had to face and this time it really is time to see who's who.

Sorry, no music orientated report this time, for The Poll Tax is here and with it, the greatest attack on the poor in recent times.In the past people payed for local services through their Rates which were set according to the size of their house and the area in which it was situated. From April '89, everyone over 18 (except severely mentally handicapped, long term prisoners and residents of homes and hostels) will have to pay between £250-£400 depending on who you believe. If the cost of services continue to rise at the present rate,the Poll Tax will have to be increased by 50% each year.

At the moment 'they' are trying to draw up a Poll Tax register by delivering questionnaires to every house for details of the inhabitants, although they already have all the information on computers. Collection of the Poll Tax is a complex bureaucratic process which relies heavily on our cooperation. There has been a national campaign of non-cooperation which involves repeatedly returning the form, supposedly for more information.

People who can't or won't pay will be liable to pay for the arrears, interest on those (asumed to be 10%) and a fine of £50 (£200 for a second offence) or 33% of the arrears (whichever happen to be the larger). For those in employment a court order can be made to arrest wages, for the unemployed it is unclear whether they have the right to deduct from benefits, if they have then many will be struggling to survive. Warrent sales have been mentioned although many councils are reluctant to use them as they're bad publicity as well as creating a volatile atmosphere. At the moment many councils wipe-off rent arrears as they realise that people just don't have the money to pay them. A recent poll showed 80% of people in Scotland are against The Poll Tax, so if we can't stop this what chance have we got?

For further info contact Jonny/ 81 Watling St/ Uddingston, Glasgow G71 6DP/ Scotland

People working for political causes are often investigated by the FBI or other federal agents. If you associate with anyone working for political causes you might also be investigated. Supposedly the FBI has files on about 1 in 3 people in this country. Here's some stuff you should know:

1. Legally you have the right to work for change, and the FBI is not supposed to interfere with this right.

2. YOU HAVE THE RIGHT TO REMAIN SILENT! The only thing you have to tell any police officer or government agent is your name and address. Agents will try to convince you that you should answer their questions or else it will look like you're hiding something. Don't fall for it! Don't tell them anything, even if you don't have anything to hide. Information that may not seem important to you could be useful to them. And don't lie to them — it's a federal crime. If they insist on questioning you, tell them that you will only speak to them in the presence of your lawyer. The safest thing to say to a federal agent is: "I have nothing to say to you. I will talk to my lawyer and have her/him contact you."

If an Agent Knocks

Federal Investigators and Your Rights

BY JANE GUSKIN

Department of Justice policy requires them to stop questioning anyone who tells them s/he is represented by a lawyer. If you don't have a lawyer, call the Movement Support Network Hotline at (212) 477-5652 or call the local office of the National Lawyers Guild. If agents ask for your lawyer's name, ask for their business card and say you'll have your lawyer contact them. NEVER COOPERATE WITH AN INVESTIGATION WITHOUT A LAWYER PRESENT. A lawyer will make sure that investigators only do what they are authorized to do and that you don't give up any of your rights.

3. You have the right to be free from "unreasonable searches and seizures." Without a warrant, no one can legally search your home or office or other place that is yours and private. If they don't have a warrant, don't even let them in the door. Don't even let them look inside from the doorway. They can (and will) get a lot of information about you from just looking around inside your home. If they do have a warrant, ask to see the warrant and ask to call a lawyer. Always observe an investigation as closely as you can (including descriptions of the agents and their car, if possible) and take notes afterwards so you can tell a lawyer what happened. And ALWAYS get the name, agency and telephone number of any investigator who visits you.

If you think you are being investigated or will be investigated in any way by federal agents, make sure everyone you know (friends, family, co-workers, etc.) is aware of their right to not talk to investigators, and urge them to use this right.

Through the Freedom Of Information Act you can get copies of your FBI file, if you have one. The War Resisters League/West has info on how to do this: 942 Market Street Rm.705/ San Francisco, CA 94102 (send stamps or donation if you can). Nearly all the information in this article was taken directly from a pamphlet put out by the Center for Constitutional Rights. The pamphlet goes into much more detail, and you can order copies of it from them at 853 Broadway, 14th Floor/ NY, NY 10003/ (212) 674-3303.

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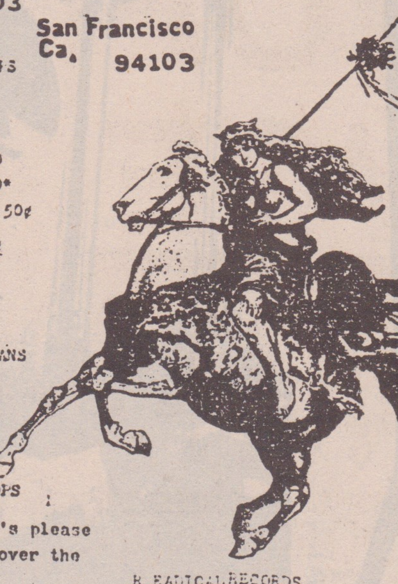

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TULI KUPFERBERG... "TULI & FRIENDS" shimmy-020

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (JB) Jeff Bale/ (DF) Dr Frank/ (RG) Rob Glaser/ (WG) Walter Glaser/ (ML) Mike La Vella/ (RS) Ruth Schwartz/ (AS) Alisa Schulman/ (SS) Steve Spinali/ (MS) Martin Sprouse/ (JT) Jason Traeger/ (TY) Tim Yohannan

A.C.T.H. - "Ultimo Party" LP

Popish post-hardcore that's got a sixties influence to boot. Tends toward the lighter side though there is an edge of sorts. (TY)
(Romi Ferretti, Via C. Abba 1, 37126 Verona, ITALY)

ALL - "Allroy for President" 12"

This scion of the DESCENDENTS takes their pop-punk roots seriously. And while I found the tunes engaging, ALL do tend to rely on multilayered harmonies and "easy" hooks too much to make this slab truly convincing. Good effort, though. (SS)
(Cruz Records, PO Box 7756, Long Beach, CA 90807)

GG ALLIN - "Suicide Sessions" cassette

What can you say about GG ALLIN that hasn't been said before? He's sexy, talented and politically correct. Of course, all heartfelt love songs, with the exception of "No Room for Niggers." If you think he sucks, this won't change your mind; if you think he's God, buy this, get on your knees and worship. For those in desparate need of depo-provera. (WG)
(GG Allin, PO Box 704, Oak Lawn, IL 60454)

ANTISEEN - "Honor Among Thieves" LP

After two 7" records, this NC outfit hits with a full Lp of fuzzed out punk noise. Punk and hardcore both abound, a straightforward delivery that's tinged with a bit of MC5-ish guitar and ragged vocals, which is interesting cuz this label tends towards 60's sounds, but this is much more than that. (TY)
(Bona Fide, PO Box 185, Red Lion, PA 17356)

ARSENAL - "Manipulator" EP

Well, I wish I could give more info about this band. No insert or list of band members was included. I suspect someone from BIG BLACK is in this band because this is the real stuff, unlike say, BASTRO. Grungy, thick pulsating rhythms with the vocals kinda pushed back in the mix. One tune, "Half Control," stands out - almost rocks. (ML)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

ARTLESS - "Crassdriver" LP

OK, this is getting scary - ARTLESS actually sounds good these days. Almost too slick, cuz you can't even tell that Mykel Board's got a high squeaky voice from this LP. Otherwise, this album is chock full of Mykel's always interesting outlook, got lots of punk styles, and has the only punk song about Phil Rizzuto. Classic cover. (TY)
(Starving Missile c/o Mike Just, Therese-Giehse-Allee 30/VI, 8000 Munchen 83, W. GERMANY)

ATOMIC DILEMMA - EP

Kinda slightly off garagey punk (reminds me of CRIMPSHRINE) with scruffy vocals and a scrappy sound. Decent. (TY)
(Donut Krew, 627 So Oswego Ct., Aurora, CO 80012)

ATTITUDE ADJUSTMENT - "No More Mr. Nice Guy" LP

To set the record straight, this is not ATTIDTUDE; This band is three out of the four original A.A. members plus Ray (ex-SOCIAL UNREST). Anyway, these guys hit hard with an angry, aggressive metal/hardcore sound with lyrics about revenge and being pissed off. Mean sounding stuff. (WG)
(A.M.O.I. Records, PO Box 8225, Berkeley, CA, 94707)

BANANAFISH - EP

A light, flanged guitar sound (a la "Witch Trials" FALL) propels this poppish effort by BANANAFISH, whose structures remind me of a much lighter MARGINAL MAN. Listenable, pleasant, but unexciting. (SS)
(Woodpecker Records, 917 Highland Cir, Los Altos, CA 97022)

BIG STICK - "Crack 'n' Drag" LP

I believe all this material is previously released in one form or another. Arty/ noise/ ultrahipness. (TY)
(Dutch East)

BRAVE NEW WORLD - "Noise From the Heart" LP

Grim, moody, generally pessimistic lyrics and noisy feedback-heavy music, influenced about equally by the DOORS and PIL. It's a cut above most dark/psychelia bands, and it only occasionally lapses into self-indulgence. (DF)
(Homemade Records, 422 E. Olive, Suite C, Pomona, CA 91766)

BREAKDOWN - "Venture Outta Limits" cassette

Not to be confused with the now defunct NY mosh band; this BREAKDOWN has an upbeat midtempo sound with out-of-place guitar acrobatics which get quite annoying. (WG)
(Ken Helwig, 2064 Mayfield Ave., San Jose, CA 95130)

BRUT 66 - "Running at the Last Minute" EP

They describe themselves as "olderstyled punk", and '77-punk revival bands don't get much better than this. Four solid songs with heart and interesting mangled-English lyrics. In certain ways, it reminds me of CRIMPSHRINE. (DF)
(Teenage Rebel, Rüdiger Thomas, Schiukelstr. 36A, 4000 Düsseldorf 1, W. GERMANY)

BROKEN TOYS - "Smash Some Pumpkins/ Technicolor Girl"

Hey, I remember when punk sounded like this! If you're a fan of that late 70's punk/pop sound, this is for you. Fiendish-fun lyrics, just in time for Halloween. Boo! (ML)
(Trashtone Records, 26 Milk Ave., Methuen, MA 01844)

C.O.D. - "The Amazing New" EP

Their second effort, and again it's a good basic punk effort. Has just enough "something extra" to make it stand out. With this kind of mid-tempo punk, there's both room for lots of special creativity as well as the possibility of plodding along. They took the former route. (TY)
(Florian Schück, Raindorfer Weg 8, D-8500 Nürnberg 60, W. GERMANY)

CHEMICAL PEOPLE - "So Sexist!" LP

The "new wave sex kitten" cover art has to be seen to be believed, but the PEOPLE actually do a respectable job at mid- to high-energy punk with okay hooks and occasionally funny lyrics. Pleasant and energetic. (SS)
(Cruz Records, PO Box 7756, Long Beach, CA 90807)

CHRONICAL DIARRHEA - "Salomo Says" LP

Obnoxious ultra-thrash å la early DRI. Unfortunately, to carry this kind of thing off, a band needs to be both extremely tight and very intense, and these qualities aren't normally manifested on this record. Perhaps the problem is that C. DIARRHEA are really funnypunksters, and that type of attitude doesn't normally mesh with this type of sound. I found it all quite annoying, but others might like it. (JB)
(Nuclear Blast, Dr. Frey Strasic 54, 7322 Donzdorf, W. GERMANY)

COACHMEN - "Failure to Thrive" 12"

This 12" features SONIC YOUTH guitarist Thurston Moore in his previous band, and the COACHMEN show their influences (VELVETS, TELEVISION) proudly on these five tracks. Great liner notes, and the music is really quite agreeable with its LOU REED associations. (SS)
(New Alliance, PO Box 1389, Lawndale, CA 90260)

RECORD TAPE REVIEWS

COLOR ME PSYCHO - "Pretend I'm, Your Father" LP

Combine simple 60's punk with late 70's pop punk and more modern production and lyrics, and voila--more fun but inconsequential sounds. (TY)
(Raging Records, PO Box 7473 Stn E, Calgary, Alta T3C 3M3, CANADA)

CORROSION OF CONFORMITY - "Six Songs with Mike Singing: 1985" mini LP

The title says it all, and it's nice to hear that older more direct C.O.C. sound again. Includes "Eye For an Eye", "Negative Outlook" and others. Weird concept though. (TY)
(Caroline Records)

CRUCIAL YOUTH - "The Posi-Machine" LP

This band is the hardest of the hard and does their best to uphold the true tradition of positive hardcore. But actually, this band does a great job of poking fun at the current trend of clean cut American hardcore scene/ideas. They take it to the fullest extent but at times their absurdity connects up perfectly with lines like "Do sports not drugs!" Sound familiar? The music is loud, melodic thrash with mosh parts which makes this record easier to digest as just a joke album. (MS)
(New Red Archives)

D.F.L. - "Movement" cassette

A straight edge band whose sound is more "punk" than "thrash", relatively original for the genre. Good lyrics, a breath of fresh air. "STOP" is the standout. (WG)
(Mike Gruwell, 6410, 149 Ave. NE, Redmond, WA 98052)

D.N.A. - "The Halloween Tapes" EP

Originally released with a horror magazine, this re-issue is weird. While 3 of the songs are a good sampling of their fierce hardcore sound, it's a bit disconcerting to hear them do a straight cover of BOOKER T & THE MG's' "Green Onions". (TY)
(Hellfire Music, PO Box 51057, 40078 Gothenburg, SWEDEN)

DARK SARCASM - "Ego Casualties" EP

A scrappy, grangey hardcore sound that's at once energetic and complix as well as raw and basic. Jazzy, feisty, a bit off in some way, reminds one a bit of BEEFEATER in more ways than one without being imitative at all. (TY)
(Vinyl Communication, PO Box 8623, Chula Vista, CA 92012)

DEADSPOTS - "Adios Dude" LP

A speedcore/hardcore look at the dark side of life. Very bleak outlook, hopefully exorcised a bit by this blast. (TY)
(Letter Bomb/Rough Trade)

DIRTY SCUMS - "Paid Love/Rit'n Zat Te Skit'n"

One side of this release is a poppy sarcastic ditty, and the flip is a bit raunchier, both having catchy rock n roll approaches with a good beat and guitar. (TY)
(Dirty Records, BELGIUM)

DOG-TIRED - "When I Bleed" cassette

Midtempo pop punk with tasteful guitar twangs. Lyrics concentrate on personal/social problems. Production is a bit muffled, but this is an enjoyable show. (WG)
(Ear Casualty c/o Mark, 2 Pine St., Kearny, NJ 07032)

DOLDRUMS - "No Idea" EP

Really well-recorded, melodic hardcore along the lines of later DC-style. Tight, thoughtful, with variety. Comes with issue #6 of this zine. (TY)
(No Idea, 3925 SW 3rd Ave, Gainesville, FL 32607)

EQUAL OPPORTUNITY DESTROYER - "Dukas" cassette

Grungy hardcore with metally tinges & not too much distinction. Overall, just nothing very amazing. (WG)
(1916 Grand Ct., Vienna, VA 22180)

ED HALL - "Albert" LP

Totally amazing record. These Texans are way rockin'. Guitarist Gary Prescot Chester is hot. Very high energy; incredible lyrics too. Anyone who likes the DIDJITS or FEEDTIME will love this. Get it bro. (ML)
(Boner Records, PO Box 2081, Berkeley, CA 94702)

EIGHTH ROUTE ARMY - "Prodigal Son/ Alone in a Crowded Room"

The A-side, with its engaging vocal choruses and cool melody, hits me as the best shot from this ARMY in a long while, showcasing their hard pop stylings admirably. The flip pales, but the record rates all in all as a decent if not earthshaking effort. (SS)
(1 Dimensional Records, PO Box 923, Northampton, MA 01060)

EVEN WORSE - "Leaving/One Night Stand"

Recorded same 5 years ago, this band (which included NY media luminaries like Jack Rabid and Tim Sommer) felt it necessary to give us one slow, pop song, half a side of crowd utterings and tune-ups (from a live recording), and one pretty rocking punk tune. This is more for collectors. (TY)
(Autonomy Records, 249 Eldridge St. #4, New York, NY 10002)

EXAMPLEHEAD - "White House" EP

A bit tedious but aggressive postpunk sound. The vocals don't help at all here, being pretty monotone and expressionless, but the music's got bite on all 3 tracks. (TY)
(Aberrant Records, AUSTRALIA)

FALLBACK - "The Scene is Back" cassette

Low fidelity growing hardcore, which sounds influenced but the current crop of NYHC bands lyrics hang around the personal area. (TY)
(Skene! Records, PO Box 4522, St. Paul, MN 55104)

FEARLESS IRANIANS FROM HELL - "Holy War" LP

Hmm... I never know how to take these lyrics. These guys are completely obsessed with Iran, whether the subject is hash or Ollie North. Musically it reminds me of old F.U.'s at times; ergo, it rocks. (ML)
(Boner Records, PO Box 2081, Berkeley, CA 94702)

FLIPPER - "Sex Bomb Baby" LP

A collection of tracks off their 7"ers and from compilations, sort of a tribute to the late Will Shatter. A must if you don't have their material already. (TY)
(Subterranean, PO Box 2530, Berkeley, CA 94702)

FLITOX - "Radio TV Active" LP

This time 'round FLITOX is more heavily into that jazzy/metal hardcore sound--lots of tempo changes punctuated by metallic crunch. Political lyrics get added punch, but lose catchiness. (TY)
(Jungle Hop, 106 De la Jarry, 94307 Vincennes cedex, FRANCE)

FORBIDDEN DIMENSION - "Into the..." EP

A bizarre treat. Simple, loud outfront fuzz guitar, rhythm machine, distorted vocals and horror themes. Four tunes, intriguing. (TY)
(Raging Records, PO Box 7473 Stn E, Calgary, Alta T3C 3M3, CANADA)

FUNNY WAGON - "Life, Liberty, and..." cassette

Cool song titles: "Can't Slam to Perry Como", "Grandma Worships Satan", etc. The music is super garage punk with retarded lyrics, obviously. For fans of Parker Steuenson. (WG)
(49 Grove St., Holliston, MA 01746)

G - WHIZ - "Snap, Crackle, Pop" cassette

Pop-y punk like a more thrashed out DESCENDENTS, but with the same "nerd in love" lyrics. Ok, but could use a little umph in the vocal dept. (WG)
(Kevin, 262 W. Oakland, Chandler, AZ 85224)

RECORD / TAPE REVIEWS

MISFITS - "Misfits" LP

The re-released MISFITS material continues, this time being a 20-song LP featuring different versions of songs already available. Great material here, dating back to earliest days, but will it ever end? (TY)
(Caroline Records)

MONTALBANS - "Scratch" cassette

A great 4 song demo highlighting a future vinyl release. A full rocking punk sound packed with hooks and riffs to keep the old interest level up, up, up! Good job!! (RG)
(307 Clinton Ave., Kingston, NY 12401-2930)

MORTIS - "Is Nothing Sacred?" mini LP

Several SoCal bands could be named as influences here. Basically, it's a little thrash, a little mid-tempo, you know-doesn't set the world on fire, but it's pretty good. Worth checking out. (ML)
(Masque Records c/o Azra, Box 459, Maywood, CA 90270)

MUDHEAD - "The Jumbo Sound of..." EP

This band sees themselves as a cross between the BUTTHOLES and VELVETS, and both influences are felt strongly here. MUDHEAD that isn't afraid to rage one moment and turn to a ballad the next; what's missing is catchiness, though the BUTTHOLE insanity comes through. Basically okay. (SS)
(4155 Warwick Blvd., Kansas City, MO 64111)

NERVE RACK - "Fish Struck By Virus" cassette

A pretty original sound here: mid tempo-to-slow, bass-heavy punk with an eerie post-punkish feel. Rebellious lyrics round out the picture. "Guns" is the standout. (WG)
(43 Elsham Terrace, Leeds, LS4 2RB, W. Yorks, ENGLAND)

NO FACE - EP

The production sounds like a second generation tape, but NO FACE try to rise above this and deliver two rockin' trax: "Come on Lil Babe" invades LAZY COWGIRLS territory, while the flip goes for a hard-driving pop approach. With their catchy melodies, they're clearly a band to be reckoned with, though I'd have preferred a better-recorded example of their work. (SS)
(Tombstone Records, PO Box 1463, Clackamas, OR 97015)

NUISANCE - "Attractive Nuisance" cassette

Very good upbeat melodic punk with carefree, reckless energy. Only four songs, but they all rock good and strong. (WG)
(PO Box 14712, Santa Rosa, CA 95402)

OI POLLOI - "Outrage" EP

With an outrage and intensity that harkens back to early DISHARGE and a persistence that seems unending, these Scots combine political awareness and street smarts. Good stuff. (TY)
(Words of Warning c/o Karl, 50 Ronald Rd, Newport, Gwent NPQ 76F/, Wales, UK)

OLHO SECO - "Os Primeiros Dias" 12"

This is OLHO SECO's first demo tape, recorded in 1981, and now finally commited to vinyl. Though the sound is thin, it's really great material, an oi-ish, bass heavy sound. Primitive and wonderful. (TY)
(New Face Records, CP 20030, CEP 02597, São Paulo SP, BRAZIL)

ORPHANS AND WIDOWS - "Voodoo" EP

Imagine Jello singing THROBBING GRISTLE's "Persuasion". It's kind of like that only not as funny as that might sound. Its actually pretty scary. Cool packaging too. (ML)
(Orphanage Records PO Box 315, 1702 W. Camelback, Phoenix, AZ 85015)

P.E.D. - "Post Ejaculation Depression" LP

One nasty, vulgar, mean disc from the polar opposites of CRUCIAL YOUTH, on piss-colored vinyl yet! Seriously. Lots of influences here - this ranges from thrash to metal, to gloom, even gets a bit industrial at times, but rocks throughout. (ML)
(New Red Archives Records)

PAILHEAD - "Trait" 12"

Rhythmic gloom and doom with loud punky guitars, which is just what one might expect from a band that includes members of MINISTRY and MINOR THREAT. The best song on here - "Man Should Surrender" - sounds a lot like early KILLING JOKE, which is a definite compliment. Not as awesome as "I Will Follow", though. (JB)
(Wax Trax, 2445 N. Lincoln, Chicago, IL 60614)

PARIAPUNK - EP

Fast and somewhat sloppy hardcore with impassioned vocals. Male and female singers interact for a good sound. Trashy and interesting with very thoughtful lyrics/text in both French and English. (TY)
(Episodisc N°1, BP 352, 75625 Paris 13, FRANCE)

PASSED - "Playground" cassette

God, the production is flat...No, just kidding, guys! Pretty catchy upbeat melodic punk with neat guitar bits and times when diversity shines. (WG)
(1511 Hillcrest Rd., Lancaster, PA 17603)

PESTILENCE - cassette

This is one of those bands with a gruff singer who play superfast and metally, but they have good lyrics, so you don't want to cut 'em down, sorta like NAPALM DEATH. (WG)
(Evanne, 5 Almondbury Rd., Ardross, WA 6153, AUSTRALIA)

PHANTOM OPERA - "Lives of Violence" LP

Harder-edged than most releases on this label, this band has a sound that's got traces of early SoCal HC (contains some vets of that scene). But that's just the cornerstone, cuz from there they add lots of embellishment without losing an ounce of oomph. Very accomplished, second release. (TY)
(New Alliance, PO Box 1389, Lawndale, CA 90260)

POOCH - "Surfin' Kill City" EP

Two neat-o surf/pop tunes and a cover of Freddy Cannon's "Palisades Park". The A-side is funny and rocks convincingly, but there's a distinct lack of energy on the other two cuts. (DF)
(Polar Records, PO Box 363, Whittier, CA 90608)

PUNK FLOYD - "Unite Don't Fight" cassette

Not to be confused with the godlike PINK FREUD, these guys dish out a solid fast punk sound done with power and momentum. Good. (WG)
(H.D. McNeill, 2305 Vance Dr., Gotham, SC 29501)

PURPLE TOADS - "Love Songs for the Hard of Hearing" LP

If you enjoy mid-tempo punk, performed with moderate energy, and covering the basic rockin' themes (love, dissatisfaction, partying), this might satisfy you. Adequate for the genre, but I'd have preferred more spunkiness from this promising outfit. (SS)
(Star Records, 148 Simcoe St. S., Oshawa, Ontario L1H 4G7, CANADA)

RANCID HELL SPAWN - "Festering Pus" EP

Wow! Imagine a synth so raw is sounds like early DISORDER; add on vocals which could have come from a police radio; put all this to catchy melodies and you have RANCID HELL SPAWN. Can't understand the lyrics for the distortion, but titles include "Freeze Freid Foetus" and "Eat My Yellow Banana." Really good stuff. (SS)
(Wrench Records, BCM Box 4049, London WC1N 3XX, ENGLAND)

RECORD TAPE REVIEWS

GENOSSEN - "Keine Chance" cassette

Some real swell German punk rock that will make toes tap and vocal chords humm. Can't understand a word of it, but a good ride this is. (WG)
(Markus Roderich Schneller, Hessenstr. 9, 741 Reutlingen 24, W. GERMANY)

GRAVE GOODS - "Shadow Season/Narrow House"

Very poppy, self-conscious...I'd go so far as to say "icky", taking the direction of 7 SECONDS/UNIFORM CHOICE into complete commercialdom. Not good. (TY)
(Wishing Well, PO Box 99417, Fountain Valley, CA 92728)

HATED PRINCIPLES - LP

A slew of material that seems to span the last 7 years, at least in terms of various hardcore styles. Some are straightforward, some metallish, some accentuated by noises, interludes, etc. Homemade cover, and comes with various color vinyl, some 2-sided, some double 1-sided discs. (TY)
(Gothic Gospel Records)

HERB TARLICKS - "100% Polyester" cassette

Although this is named after that geek on "WKRP" in Cincinnati", they're not nerdy at all; they have a solid catchy punk style down well, innovation included. Good. (WG)
(The Cats Meow, 213 S. State St., Ann Arbor, MI 48104)

HERETICS - "Life Is Great" cassette

Tuneful punk with a raw guitar grinding away, but not without melody. Only four tunes, but good ones. (WG)
(57 Briardene, Burnopfield, Newcastle Opon Tyne, NE16 GLJ, England)

HESTER PRYNE - "No rides" cassette

Twisted metal played backwards in a blender, with punk energy. These guys definitely have an unclassifiable sound that's all their own; lets just hope someone has the guts to like them. (WG)
(2320 E. 19 St., Bremerton, WA 98310)

HOUSE OF ABUSE (XHOA) - "Yap Yap Yap" LP

Challenging "experimental" punk, with lots of strange sounds, a refreshingly irreverent nihilistic sense of humor and no artistic pretentions. I won't say it doesn't take some getting used to, but music doesn't always have to be pleasant or predictable. Definitely something different. (DF)
(Steve Heske, 260 S Grove St., Bowling Green, OH, 43402)

INOCENTES - "Miseria E Fome" LP

Though just now released, these recordings are 5 years old. An early hardcore sound with good raw guitar, speedy but repetitive drumming, and singalong choruses. Several of the cuts appeared on a 7" of the same name. (TY)
(Devil Discos, Av São João 439 2° and., L 343 e 345, São Paulo, SP CEP 01035, BRAZIL)

INSULT TO INJURY - cassette

Metally moshy hardcore. Not too bad, but sounds like something Combatcore would put out. (WG)
(186 Second Ave., Albany, NY 12202)

IRON FIST - "Gun At My Head" cassette

P.U.N.K. Rock, buddy, no, not thrash, just raw gutteral snarly-ass punk with snotty vocals. Don't know what's goin' on lyrically, but this is grungecore. (WG)
(3018 Pillsbury Ave. S. #304, Minneapolis, MN 55408)

JESTERS OF CHAOS - cassette

A strong effort here: aggressive, forceful thrash with angry vocals and political lyrics, not terribly original, but they keep things moving along well. (WG)
(Ken Stuart, 4916 Wallingford N., Seattle, WA 98103)

KILLERCRUST -"Make Mine Crusty" cassette

There must be a serious throat disease affecting British Isle's thrash band vocalists because so many sound like they drink boiling gasoline. This crustcore act is no different, although their sound is a bit more tolerable than others in the genre. Good angry lyrics, especially "Fuck You Billy Milano." (WG)
(Tommy, 69 Ashgrove, Kill Ave., Dun Laoghaire, Co. Dublin, IRELAND)

LABELED VICTIMS - cassette

Burning metal-tinged thrash with progressive lyrics. Some Jubba-jubba guitar bits add to the crunch. Only four tunes, but all blast fairly well. (WG)
(3121 Chadney Dr., Glendale, CA 91206)

LAZY COWGIRLS - "Radio Cowgirl" LP

A live recording taken off a radio broadcast, done with the zest we've come to expect from this outfit. Lots of covers here (RAMONES, SAINTS, LARRY WILLIAMS, 13TH FLOOR ELEVATORS) and a host of original rockers. Kick ass. (TY)
(Sympathy For the Record Industry, 4901 Virginia Ave., Long Beach, CA 90805)

LETHAL OVERDOSE - "Get Serious" cassette

Hardcore with loads of tempo changes and strong production. Lyrics concentrate on religion, war, and other punk topics. Pretty good. (WG)
(PO Box 90, Sylvania, Southgate 2224, AUSTRALIA)

LIFE CYCLE - "Myth and Ritual" EP

Well-taken feminist lyrics highlight this slow-to-plodding rant, featuring metallic guitarwork made to complement the EP's dark mood. This gratuitous wanking really hurts, though, and metal-ish HC never has been my cup o' tea. (SS)
(Mad World Records, 24 Woodland Park, Penderyn, Aberdare, Mid Glamorgan, CF31ITX, S. WALES)

LIME SPIDERS - "Volatile" LP

More great guitar crunch from these rockin' Aussies. Like so many of their countrymen, they seem to have the blood of the STOOGES or other 60's punk bands running through their veins, because almost every song here kicks ass. A must for real lovers of 60's influenced punk. (JB)
(Caroline Records)

LONELY MOANS - "Rocknerd/Welcome Home"

Out of Massachusetts, this is a debut for this noisy but rocking band. If this kind of music can be deemed catchy, this is such an example. Pounding, gritty and unrelenting. (TY)
(Amphetamine Reptile, 2636 Lyndale Ave. #4, Minneapolis, MN 55408)

LOVESLUG - "Slug 'Em All" LP

Tony Nitwit's (ex-BGK) new band combines melodic punk, guitar-oriented rock, and metal to good effect on this LP. Most of the tracks are pretty damned catchy; the only problems are that the production could use a lot more crunch in the guitars and there are some strangely discordant bridges in a couple of cuts. Lyrically, political alienation has been replaced by personal frustrations. (JB)
(Glitterhouse, Langestr. 41, 3471 Lauenforde, W. GERMANY)

MADDENING CROWD - "Channel The Hate" cassette

Semi-catchy mid tempo punk with sone interesting guitar work and good anti-system lyrics. "Freedom?" stands out as a unique tune. (WG)
(Highford Cottage, Higher Clovelly, Bideford, N. Devon, EX39 5SA, ENGLAND)

MASTERS OF THE OBVIOUS - "Neon Bone" cassette

Jangly rockin garagey punk for you to sink your fangs into. Loads of tunes so let the rock begin to roll. (WG)
(PO Box 441360, West Somerville, MA 02144)

RECORD TAPE REVIEWS

RESENTFUL GENTS - cassette

Grunged out suburban punk, and, judging by their song titles ("Geeks in Jeeps", "School" etc), they're not too happy with their surroundings. Pretty rockin stuff. (WG)
(Scott Lewis, 2023 Alpine Rd. #4B, Clearwater, FL 34615)

REST OF THE BOYS - flexi

This flapping pancake comes with issue #6 of Zap fanzine. Pretty-ish pop punk that's a bit too so for my taste on one track, more gripping on the other, reminding a bit of early CURE. (TY)
(M. Arndt, Schützenstr 6, 6650 Homburg/Saar, W. GERMANY)

ROLLINS BAND - "Do It" LP

Three studio songs grace the A-side, one being a tough punch, one a long, slowish tune that picks up, and one blues. The other side is a live recording, some songs of which appeared on the ROLLINS/GORE split live LP, tho these are different renditions. (TY)
(Texas Hotel, 712 Wilshire Blvd. #151, Santa Monica, CA 90401)

ROSEROSE "Mosh Of Ass" LP

As in their previous releases, this Japanese band plays intense, harsh hardcore/skate/metal/thrash, so fast (even by Japanese standards) that it goes by in a blur. It's best features are the brilliantly evocative title and the psychotic vocals. (DF)
(In Your Face, 5-13 Victoria Centre, Nottingham NGI 3PB, ENGLAND)

SACRILEGE B.C. - "Too Cool To Pray" LP

Several cuts above the average speedmetal outfit. The vocals aren't totally controlled and the songs actually have tunes you can tap your foot along to. This is probably due to the band's wise decision to eshew too much speed for a chunky, melodic approach. Along with TESTAMENT and especially VERBAL ABUSE, SACRILEGE B.C. may be the best of the Bay Area's crossover bands. (JB)
(Medusa/Alchemy)

SATANIC MALFUNCTIONS - "Hellbound" LP

A whole album's worth of raging thrash and punk. Raw, buzzsaw guitar cuts the way through, leading the charge for no less than 27 tunes. And despite the noise, there is tuneage here. (TY)
(Teacore Records, 3 Albion Rd., Scarborough, N. Yorks Y011 2BT, ENGLAND)

SCREAM - "Live At Van Hall" LP

A great collection of material from their first three records. Their older classic tuneful hardcore material is done just as powerful but slowed down a bit. There's a good dose of the band MC5 influenced 70ish rock that could become painful but the live energy and atmosphere (which is captured very well) only strengthens the sound. My one complaint is that all 12 songs have been previously released - no new stuff. (MS)
(De Konkurrent., PO Box 14598, 1001 LB Amsterdam, HOLLAND)

SCREAM - "No More Censorship" LP

On their debut album for this formerly all-reggae label, veterans SCREAM continue further along their hard-rock path of late (the Live at Van Hall LP being the exception, more of a return to their punk roots), and maintain their lyrical committment to rebellion and change. (TY)
(Ras Records, PO Box 42517, Washington, DC 20015)

SISTER RAY - "Purgatory/Hillside"

Both sides are either recorded live or in a basement on a cassette recorder, which doesn't help the B-side (which is a slower, cleaner song) but adds to the distortion on the title track (a catchy, VELVETS-like builder with lots of guitar). (TY)
(Forced Exposure, PO Box 1611, Waltham, MA 02254)

SKELETAL EARTH - "It's not our fault..." cassette

Metal/HC that would sound much better with improved production. Political lyrics about capitalists, racism, nuclear power, etc.. Includes booklet. (WG)
(Travis Ogletree, 126 Woodlawn,Madison, AL 35758)

SKULLS - "Blacklight-13" LP

Their debut 12" was punk with a lacing of metal/rock influences, but this newest is tilted quite the other way, unbearably so for me. Just unimaginative shlock rock. (TY)
(Buy Our Records, PO Box 363, Vauxhall, NJ 07088)

THE SLOW ONES - "Brainsplattered" cassette

Well, they are pretty slow. Basic grungey rough punk with long strange song titles like "Today There's Nothing Heavy Going On." Weird. (WG)
(Slow Tapes, Dosterstr. 44, 9711 NV Groningen, HOLLAND)

SLOPPY SECONDS - "Germany" EP

As with their great debut last year, this EP out of Indiana has that midwest 'fuck-all' attitude; complete with dumb sexist lyrics. Great hooks as expected, though not quite as vicious as last time. Three of the four tracks appeared on the Black Brittle Frisbee comp LP. (TY)
(Floran Schück, Raindorfer Weg 8, D-8500 Nünberg 60, W. GERMANY)

SOLIDARITY - cassette

Loose raw punk in both live and studio settings. The live material has chaotic sound, but the studio stuff has a more "together" feel to it. Ok. (WG)
(BCV Records, 7215 N. Highland Ave., Tampa, FL 33604)

SONIC YOUTH - "Daydream Nation" 2LP

On this double LP, SONIC YOUTH opt for a tense, dischordant guitar sound to fuel a set of fairly long, "produced" songs. Despite their post-punk approach, the songs do connect emotionally more often than not (the vocals warm things up) -- creating an album more dependent on a sleek mood than killer songs. Above average. (SS)
(Enigma Records)

SORE THROAT - EP

I'm not kidding, there are 42 "songs" on this 7", each about 8 seconds long. This is how the band sums it up: "We would, however, like to point out that we do not practice at all and all the music was made as we went along (punk, eh?) Tiny bursts of thrash and metal, lyrics included. (DF)
(Acid Rain Records, PO Box 17, Dewsbury, W. Yorks WF128 AA, UK)

SOUNDGARDEN - "Fopp" 12"

This singer is amazing; he sounds, when he wants to, exactly (I mean exactly) like Robert Plant, so much so I thought it might be a sampled LED ZEP bit! The music is good, twisted rocky Seattle sound stuff. I really like it. It is a remix type 12" though, so don't be disappointed with two versions of one song (plus two others). (JT)
(Sub Pop Records, PO Box 20645, Seattle, WA 98102)

SPORTING BACHELORS - cassette

A high quality demo tape from this garagey, rockin' outfit. These guys get into it and don't lose it getting overly trashy. Also check out the "Clue Volume II" cassette for their live mayhem! Good stuff! (RG)
(8 Bouton Place, Huntington, NY 11743)

STICKY FILTH - "Weep Woman Weep" LP

In their eight tracks here, STICKY FILTH demonstrate a genuine adeptness at mid-tempo, punky rock'n'roll with an expecially powerful production punch. What's more, they haven't forsaken their hooks, and what results is a gripping amalgam of Aussie power and New Zealand power-punk. Very, very good. (SS)
(IMA Hit Records, PO Box 407 New Plymouth, NEW ZEALAND)

RECORD TAPE REVIEWS

STRIPMINERS - LP

These folks approach the ever-popular post-hardcore noise genre with a bit more verve than many others, so tedium doesn't set in as fast. Most songs are long, but the super-clear production puts you in touch with subtleties, as well as the crunch when it comes. (TY)
(Community 3, 416 E 13th St. #12, New York, NY 10009)

SUBVERT - "The Madness Must End" EP

Absolutely ferocious live, and believe me, the same on vinyl. Four of the five tunes just rage, hitting with a slightly metalish sound, while the other is a painful grinder. (TY)
(Hippycore, PO Box 195, Mesa, AZ 85211)

SWINGIN' TEENS -"Step Out and Meet Allah" LP

A variety of garage styles, originating out of a STOOGES vein into a DEAD BOYS, FORGOTTEN REBELS, and early REPLACEMENTS direction. Easy to like. (TY)
(Prospective Records, PO Box 6425, Minneapolis, MN, 55406)

T.P.U. - "Batteries Not Included" EP

Catchy, amateurish and unaffected hardcore. Very straightforward, sometimes funny, and snotty. Fun. (TY)
(Chapter 111 Records, 8826 W. Wilshire Dr., Phoenix, AZ 85035)

TAR - "Play to Win/Mel"

From Chicago's finest forgery... (ML)
(No Blow Records, P.O. Box 477315, Chicago, IL 60647)

THEATRE OF ICE - "Kill Your Girlfriend" EP

Demented, sick, deranged, perverted, degrading--in other words, pure enjoyment. This is brilliant raunchy rock and roll, obviously the product of disturbed minds. Parental guidance suggested. (DF)
(Orphanage Records, 1702 W Camelback #315, Phoenix, AZ 85015)

TRUE RUMOR - "Iowa/Something More"

The guitars are up-front and the synth way in back on this 45, which attacks its power-pop roots convincingly. It's like some local relic from '79 -- good hooks, driving guitars, the farfisa floating above it all -- all contributing to a hummable end-product. Above average. (SS)
(True Music Records, 65 Campbell Av, Belford, NJ 07718)

TWERPS - "Blatant Buffoonery" cassette

Speedy metallic thrash with good lyrics about racism, religion, and more. Most notable is "Full Metal Wallet", About greedy crossover stars. Neat booklet enclosed. (WG)
(Al Slammer, 74 Goldington Ave., Bedford, Beds, MK40 3DA, ENGLAND)

TWO CAR FAMILY - "Look For More" cassette

Garage punk with tinges of innovation and catchiness that make it stand out a bit. Lyrics are mostly personal, in a DESCENDENTS vein. (WG)
(1501 Rhode Island, Lawrence, KS 66044)

ULTRAMAN - "Destroys All Monsters" EP

Teenage rebellion lives on this four-tracker by ULTRAMAN, which utilizes a musical approach hinting at the ADOLESCENTS and ZERO BOYS. The raw sound quality squelches some power, but there are some fairly decent songs here. Okay. (SS)
(Science Patrol, 2443 Ashland, St. Louis, MO 63114)

UNIFORM CHOICE - "Region of Ice" EP

True to form, following in the footsteps of 7 SECONDS and DC "progressive" hardcore, this is a poppy, sweetish release--but, done with a bit more zip than the forementioned influences.(TY)
(Giant/Dutch East)

UNION MORBIDE - cassette

An interesting mixture here: scorching thrash, chunky metal riffing and melodic choruses. All very powerful stuff, this works well. (WG)
(Co-operate Records, Lessestr. 88, 1966 SH Heemskerk, HOLLAND)

V/A - "The A.L.F is Watching and There's No Place to Hide..." LP

This record sets a good standard how compilations should be. Here, 12 bands from around the world put forth great powerful music with all lyrical content centered around an important issue. With the record comes several booklets filled with solid information concerning animal rights-related topics and organizations. Some of the musical stand outs include: TOXIC WASTE, BEEFEATER, ANTI-HEROES, OI POLLOI, VEGAN REICH and CHUMBAWAMBA. I recommend this one! (MS)
(No Masters Voice, PO Box 490, Laguna Beach, CA 92652)

V/A - "Are We Still Here?" LP

An all-Adelaide comp featuring the likes of WHERE'S THE POPE, DEAD RINGER, TWENTY SECOND SECT, ANTI REASON, THE THINGS, MARK OF CAIN, and more. Lots of excellent stuff here, few clunkers. (TY)
(Doma Records, AUSTRALIA)

V/A - "Atropello!" cassette

Screaming punk and hardcore from Peru including acts like ATAQUE FRONTAL, DESCONTROL, AUTOPSIA, and more. Sound quality doesn't rule, but the spark is there. (WG)
(Cesar Montalvan, Trinidad Moran 1340, Lince, Lima 14 PERU)

V/A - "Greenearth Vol.3" cassette

An ok comp featuring outfits fron Canada to Scotland to Mexico. Standouts include 16 B.U.H and THE BHOPAL STIFFS. So-so. (WG)
(Greenearth Tapes c/o Pedro Seabra, 235 Erie St., Elizabeth, NJ 07206)

V/A - "Howl" EP

One song each from LOVESLUG, MIRACLE WORKERS and THIN WHITE ROPE, all hard-rockin' in the STOOGES vein. Released by Howl magazine. (DF)
(Andreas Bartl/ Situlistr 44/ 8000 München 45/ W. GERMANY)

V/A - "Human Music" 2LP

This is a double LP comp of all the Homestead in-house bands. As is the case with any 2 record set, there's going to be good and bad. As far as the pop stuff goes, The CHILLS and the EMBARRASSMENT are interesting. Also LIVE SKULL, HALF-JAPANESE and ANTIETAM have good contributions. Best cut on the LP goes to HONOR ROLE though. Worth checking out. But if you're looking for punk rock, look elsewhere. (ML)
(Homestead Records)

V/A - "It Came From Inside..." cassette

A comp of SoCal HC bands with a noticeable focus on the "positive" scene including acts like STRAIGHT ARM, FREE WILL, and more. Booklet included. (WG)
(Ake Arndt, 9122 S. Cord Ave., Downey, CA 90240)

V/A - "Juppi" EP

A 3-song, 1-sided, 3-band release (why are 1-sided releases so common in Finland?). MAFIA does a powerful, classic HC song, SEKANNUS does a slow-paced HC tune, and BRUTAL does a more punk/HC number-all good. (TY)
(SHJ Records, Koivumaki, 589 20 Kolkoutaipale, FINLAND)

V/A - "Just Another Compilation" cassette

A seven band comp with IGD, FLOURESCENT CONDOMS, CBDS & more. Includes some lyrics. Just another compilation? Could be, there's a lot of them. (WG)
(Mark Murray, 419 Dawnridge Road, Roseville, CA 95678)

RECORD TAPE REVIEWS

V/A - "Let's Make Our Own Beatless" EP

Four cool songs from four different bands. There's a variety of styles, but the overall emphasis is upbeat rockin' pop punk (or "post" punk) with a pleasant "do it yourself" feel. (DF)
(Lets Make Our Own Records, Venenlaan 47, 1623 Ra Hoorn, HOLLAND)

V/A - "New Jersey & New York Take Over" cassette

This 'un contains weirdos like CRUCIAL YOUTH, INTENSE MUTILATION, THE BLISTERS, and more acts from NJ and NY. Good poo, so get this and walk like an Egyptian. (WG)
(Henry Hcp, PO Box 49, Rowland, PA 18457)

V/A - "Out of the Trees" cassette

An hour's worth of noise, with a noticeable emphasis on ultra-thrash. Bands include BAD ATTITUDE, KILLERCRUST & 16 B.U.H. Booklet included. (WG)
(Dee, 16 Park Drive Crescent, Castleknock, Dublin 15, IRELAND)

V/A - "Overly Anxious Celibate" EP

A bizarre comp of industrial punk sounds starring KATHSANSIS, SMERSH, HAVOK, ACCIDENTAL RAPE, DUE PROCESS and even CANCEROUS GROWTH and PSYCHO. I haven't heard something like this in many years, and it's fun in its primitiveness and "fuck you" attitude. (TY)
(c/o Ax/ction Records, PO Box 623 Kendall Sq, Cambridge, MA 02142)

V/A - "Ronda Alternativa" LP

A 50/50 proposition, including good material by 111 MUNDO, VORAZ, EXCOMUNGADOSS, KAOS 64 and decent to weak material from the likes of PUPILAS DILITADAS, TROPA SUICIDA, VIRUS 27 and more. (TY)
(Devil Discos, Av São João 439 2° and., L 343 e 345, São Paulo, SP CEP 01035, BRAZIL)

V/A - "Skip to My Doo-Doo" cassette

A comp with CULTURE SHOCK, WHERE'S THE POPE?, PRESIDENT FETCH, and more. Good stuff. A passing thought: think of how many new bands there would be of all who put out comp tapes started one. (WG)
(Trash Can, Makasiinikuja 5, 61800 Kauhajoki, FINLAND)

V/A - "Still Angry?" cassette

Out of the loads of comps out, it's hard to get excited about them, but once in a while, one will stand out, and I think this is it. Loads of good bands (OI POLLOI, DEAD SILENCE, SONS OF ISHMAEL, etc) and a monsterous booklet with lyrics, interviews, and info on animal rights, revolution, direct action and more. Righteous! (WG)
(100 Russett Ave., Toronto, Ont M6H 3M3, CANADA)

V/A - "This is Portland...Not Poison Idea" cassette

Obviously POISON IDEA ain't on this one, but ANATHEMA, OBITUARIES, SPAZZTIC BLURR, and others are, adding up to a good look (listen?) at what's going on in Portland today. (WG)
(Media Blitz Productions, 5610 SE Steele, Portland, OR 97206)

V/A - "Three Levels of an Underside" cassette

This cassette is a sampler of San Deigo's current underside melodic rocking stuff to trashy punk. 4 bands, SUB SOCIETY, FUN FRY, 9000 LBS, and PG-13. Various levels of sound quality, from demo to live. (RG)
(Dump, 3657 Mt Acomita Ave., San Diego, CA 92777)

V/A - TOXIK EPHEX/ SHRAPNEL - split EP

While both bands have a lightness to their sound, TOXIK EPHEX has more bite and is catchier. Their tunes have singalong parts to hold one's interest at parts, but the overall production waters down both bands into an almost commercial sound. (TY)
(Words of Warning c/o Karl, 50 Ronald Rd, Newport, Gwent NPQ 76F/, Wales, UK)

V/A - "20 Trasch Center Hits" LP

I think this comp of relatively unknowns features bands that've played a local youth center. There's a variety of older punk styles, and included are JESUS BURNING LIQUOR, RUMINANTS, ALIEN BOYS, SAVAGE ROSES, DIE FREIE GARAGE and tons more. (TY)
(Trasch-Center-Altona, Max-Brauer-Alee 2, 2000 Hamburg 50, W. GERMANY)

V/A - "Underground Rockers" LP

Amazing, Link has put out an album of contemporary bands, and a good one it is. Basic punk rock as performed by THE SECT, INSTIGATORS, MEGA CITY FOUR, THE CRACK, and RED LETTER DAY, with top honors going to the two GUITAR GANGSTERS' tracks. (TY)
(Link, PO Box 164, London SE3 5QN, ENGLAND)

V/A - "We Are What We Eat" cassette

An eight band comp with North American bands like NHC, CAPITALIST CASUALTIES, SECTION 46, and more. A pretty cood selection of energetic stuff. (WG)
(Melhcore Tapes c/o Francois Genois, C.P. 1405, St. Raymond, Quebec, GOA-460, CANADA)

V/A - "We Killed McKinley" LP

An up and down affair, but hot tracks from GOO GOO DOLLS, SPLATCATS, PINHEADS, and PEACHY L'AMOUR outweigh the post punk and pop material on this regional comp. (TY)
(Maxwell Records, PO Box 296, Buffalo, NY 14216)

V/A- "When the Bow Breaks..." cassette

Fuckin' A, what a line-up! With live noise from FUGAZI, SOULSIDE, C.O.C., SCREAM, KINGFACE, and many more. This one just can't be legit, but it rocks from here to hell and back. (WG)
(Red Glare, 3820 Little Neck Pt, Va Beach, VA 23452)

WARZONE - "Open Your Eyes" LP

Good-sounding hardcore, but with skinheadism comes the contradiction in lyrics. On one hand you've got a stridently anti-racist song, as well as other lyrics that point out the brainwashing of youth and other atrocities of inhumanity here. But along with that comes ultra-patriotic diatribes ("The American Movement"), besides the incredible "Fight The Oppressor", which astoundingly pinpoints Lybia and Syria as the main source of our problems! While they don't want to be called 'naive', some of their perspectives must be making the boys at the CIA and ABC rub their hands with glee in just how well they've been able to con some youth. Guys, open your eyes! (TY)
(Caroline Records)

WISHFUL THINKING - cassette

OK, now here's a straight edge band who seems pretty sincere about their message, but they have a song that says, "Eat four food groups at every meal." Is this serious? CRUCIAL YOUTH in disguise? Concerned nutrition experts? Well anyway, musically it's rough hardcore ala YOUTH OF TODAY. Remember to eat your veggies. (WG)
(Community Chest, PO Box 990, Southwick, MA 01077)

WIND OF CHANGE - "Rain/How I Feel"

I caught these guys when they were Y.U.C. (Youth Under Control) and I thought they lacked originality. When their influences "grew up" (7 Seconds, Justice League), they changed as well. This is their attempt at Emo-core, and I have the same opinion - OK, but lacks originality. I'd love to see them do something fresh, because musically they are very competent and seem really dedicated. (ML)
(935 W. Olla, Mesa, AZ 85210)

WRETCHED - "In Controluce" EP

Recent WRETCHED releases have lacked that thickness of sound that made their early work so great. While still quite powerful and committed, the all-out craziness has been replaced by a mid-tempo HC graced with raw, scratchy vocals and their usual quality songwriting. Maybe the production getting too slick.... (SS)
(Mussi Gianmario, Via Lod Il Moro 179, 20142 Milano, ITALY)

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Slapshot	Slapshot	7"	USA	3.00
So Much Hate	Blind Alley	LP	Norway	6.35
Social Unrest	Now and Forever	LP/Cass	USA	6.00
Soulside	Trigger	LP, Cass	USA	5.10
Spit	Road Pizza	12"	USA	3.60
Spongetunnel	Morons & Monsters	LP	USA	4.80
Spot	Proud	Cass	USA	6.70
SS-20	Freddy	7"	France	2.40
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Terveet Kadet	Knock-out	Cass.	Finland	3.70
Thee Fourgiven	Thee Fourgiven Testify	LP	USA	6.00
TMA	What's For Dinner	LP, Cass	USA	5.40
Tyrranicide	Hiding Under White	Cass.	USA	3.60
Urban Waste	Urban Waste	12"EP	USA	4.20
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V/A	I thrash therefore I am	Cass.	int'l	3.70
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V/A	Really Fast Vol. 4	LP	Sweden	5.30
V/A	Senseless Death	LP	Int'l	7.20
V/A	Still Angry	Cass.	int'l	4.50
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Visions of Change	Visions of Change	LP	England	8.00
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Witnesses	Scene of the Crime	LP	USA	6.00
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Youngblood	Angoscia	12"EP	Italy	6.10

Artist	Title	Description	Price	weight
Action Time	#5	Scream, Rhythm Pigs, from DC	1.00	2 oz.
ALF Frontline News	Spring '88	ALF support group newspaper, great articles, opinions,etc.	1.80	4 oz.
Alvin, Dave	Nana, Big Joe and the 4th	former Blaster's guitarist does roots poetry - good.	4.80	3 oz.
American Job	#1	people's short stories of bad experiences with jobs	.60	1.5 oz.
Amigo	#6	w/ Crimpshrine, Moral Crux, Gang Green and more	.50	2 oz.
Anarchy	#16	great alternative press, lots of in-depth reading material	.75	3 oz.
Aware of My Tongue	#1	w/ Mr. T Experience, Sonic Youth, Rapeman, more - good!	1.00	3 oz.
Bad Newz	#9	MDC, Pissed Boys, reviews, photos, graphics, cool	1.45	5 oz.
Bikini Girl	Bikini Girl	funny parody of sexuality in America--thought provoking	3.60	4 oz.
Blatch	#14	underground music and art 65+ pages-good stuff	1.20	4 oz.
Bone Dance	#2	w/ Didjits, Chadbourne, White Zombies, reviews	.50	2 0z.
Brain Dead	#8	bold art, fiction, comics and opinions - cool	.90	3 oz.
Breaking Point	#3	Jersey scene with Splatcats, Dinosaur articles	1.80	2 oz
Breakthrough	#1	political journal-articles: Racist right, Chile & Puerto Rico	1.00	3 oz.
Burning Toddlers	#3	true stories, poetry, art, essays, media-induced paranoias	2.00	2 oz.
Buttrag	#4	indepth interviews, variety reviewed from punk to jazz	1.20	6 oz
Catalyst	#17	3rd erotica collection of poetry & art	4.80	5 oz.
Chuck Taylor	Drifter's Story	a powerful story that captures the drifters' world	3.80	10 oz
Dagger	#7	w/ Honor Role, Sonic Youth, lot's of photos & reviews	.50	2 oz.
Dead Fish	#1	Hunger Artist, Adversity, TVOR, more	.95	3 oz.
Dee, Denise	Prayers	stories from the heart	.60	2 oz.
Deggial	#1	w/ Concrete Sox, Ambex, Accused - splattercore & more	1.80	3 oz.
Deprived Society	#6	Tyrranicide, Expatriate,mucky pup photos, reviews	.95	3 oz
Endless Struggle	#8	anarchist mag w/ Atavistic, SSDC, info, opinions - great!	.60	2 oz.
Feedback	Velvet Underground, Legend	English translation of Spanish book on Velvets, 33pgs	3.45	6 oz
Ferret Comics	#9	16+ pages of that Ferret	.60	1 oz.
Fifth Estate Newspaper	Spring '88	articles on radical environmentalism-anarchism	.60	4 oz.
Flipside	#57	w/ Operation Ivy, Ramones, Crimpshrine, Sham 69, more	1.00	5 oz.
Forced Exposure	#14	w/ Robert Williams, Sonic Youth, Spacemen 3, lots more	2.40	8 oz.
Giddens, Jerry	Raging Winos of Time	good political edge (Central America) - poetry/writtings	2.90	4 oz.
Harsh Reality	#2	interviews, articles, news-good HC zine	1.00	3 oz.
Hill, Sean	Counter Culture #4	Quarterly journal of Diner apprec.,ongoing compilation	1.70	2 oz
Hippycore	Anniversary Issue	interviews with Crimpshrine, Half-Off, So Much Hate, more	.80	5 oz.
Homocore	#1	radical gay lib with articles, reviews & humor - good!	1.00	2 oz.
Incoherent	#11	stories, opinions, interviews	1.00	2 oz.
Jersey Beat	#34	Pagan Babies, A.O.D., Chadbourne, reviews, lots more	1.45	4 oz.
Lighten Up	#9 Summer '88	Fugazi, Dag Nasty, Rabid Cat	1.00	3 oz.
Lookout!	#31	Lawrence goes big time with his views, news, and reviews	1.00	3 oz.
Manuskript	#2	w/ Fear Itself, Cringer, stories, etc.	1.00	3 oz.
New Positive Sanctions	#2	Bay Area Underground	.80	2 oz.
No Answers	#5	w/ Youth of Today, plus tons of great photos - good HC zine!	1.20	4 oz.
Noise For Heroes	#14	w/ Missing Links, Died Pretty, Happy Hate Me Nots - cool	1.20	5 oz.
Nuclear Bull Crust	#9	w/ Necromancy, culture shock, politics	.30	2 oz.
Paul, Don	Just Like You	book of SF poet's collection of hip verse and commentary	2.40	5 oz.
Pettibone, Raymond	Meandering On A Riff	artwork and words with trains being the theme	6.00	8 oz.
Phfudd!	#12	w/ Droogs, Crawlspace, Stooges, Electric Eels, ...	2.50	3 oz.
Plate, Peter	Joaquin (in the fog)	story of 19th century outlaw - collapse of history-great!	2.90	5 oz.
Red Bass	#12	political articles (Palestine) - Noam Chompsky, Sue Coe,	4.00	7 oz
Rollins, Henry	Hallucinations of grandeur	great stories from '85 Black Flag tour - cool	8.40	10 oz.
Russell, Randy	Universe City	offset short novel w/3 or more plots weaving dangerously	1.80	5 oz.
Sex and Drugs	#1	w/ Yeastie Girls, Rhythm Pigs, fiction & opinions	.45	2 oz.
Sleeping Dogs	#2	political art	1.75	3 oz.
Social Anarchism	#13	journal of practice & theory, essays, reviews, articles	2.35	6 oz.
Sold Out	#5	Verbal Assault, Agnostic Front, Token Entry - great zine !	1.10	4 oz.
Still Thinking	#3	w/fugazi, COC, Firehose, Dag Nasty-great!	1.20	4 oz.
Suburban Voice	#26	w/ Crucial Youth, Dictators, Effigies, SNFU, Swiz	.95	3 oz.
The Match!	#83	good anarchist journal, great articles, opinions & info	1.20	5 oz
Torment	#3	interviews, articles w/ Ewings, Negative Reaction, Instigators, etc.	3.00	4 oz.
Tussin Up	#9	Fall '88 edition full of humor and clippings	.50	1 0z.
Twisted Image	set of 7	dating back to '83, features reviews, opinions, and comics	10.00	13 oz.
Uncle Fester	#14	Naked Raygun, Godfathers, Ramones, Gang Green	1.20	4 oz.
Urgl-Orp	#13	thinking person's zine: political articles, commentary	.75	3 oz.
World War 3 Illustrated	#10	116 pgs, int'l fascism issue-the best political graphic mag	2.40	6 oz.
Yates, John	The Punchline	collage art and graphics, politically cool	1.00	4oz.

3

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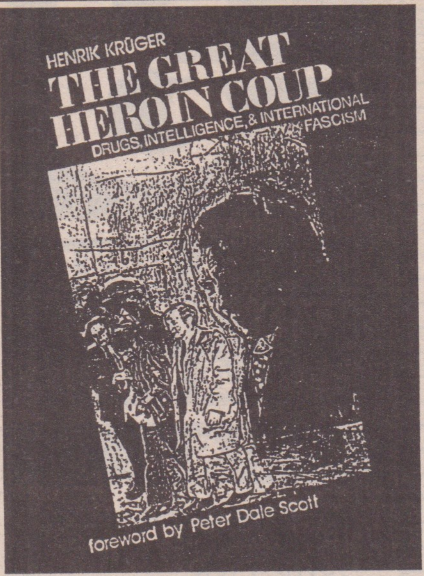
BOOK REVIEWS

Reviewers: Dale Flattum (DF), Joel Wing (JW), Katja Gussmann (KG)

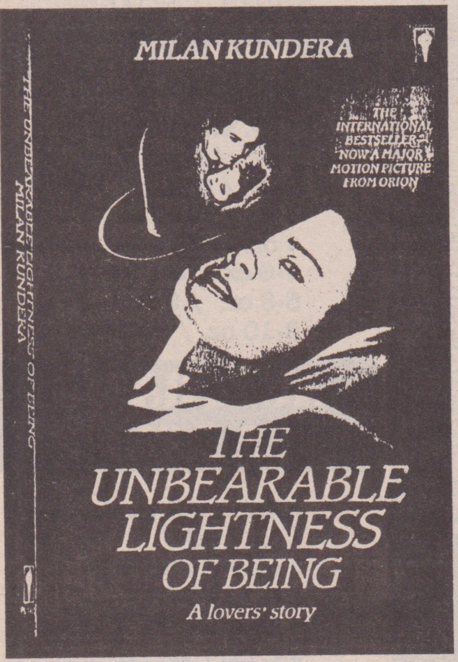


Henrik Kruger, *The Great Heroin Coup, Drugs, Intelligence, & International Fascism* (Boston: South End Press, 1980), 240pp., $8.25.

The Great Heroin Coup is an attempt to chronicle the transfer of heroin distribution from Europe to Southeast Asia during the late 1960's and early 70's. Although Mr. Kruger's book is hailed as an authoritative and scholarly work, it comes across as more of a fiction thriller than a description and analysis of actual events.

As *The Great Heroin Coup* begins, one is introduced into the seedy world of French politics, the Corsican and Italian Mafias, French and American intelligence agencies, right-wing Cuban exiles, corruption within the Nixon White House, political infighting, backstabbing, assassination, and, of course, the multi-billion dollar drug trade. the introduction sets the pace for the rest of the book, which is written in a dramatic and fast moving way. This style of writting detracts from the events as the reading becomes more like a fiction spy thriller then a statement of facts.

Overall, Mr. Kruger's book is a breezy and sensationalist description of the authors interpretation of the events that led to the transfer of heroin production from Europe to South East Asia. *The Great Heroin Coup* is more interesting for its color than for its facts. (JW)



Milan Kundera, *The Unbearable Lightness of Being* (Harper & Row Publishers/ Perennial Library)

Like many other European authors Milan Kundera's *Unbearable Lightness* has a certain feeling to it. Quite reminiscent of other authors such as Albert Camus and Herman Hesse. If you enjoy either of them, you will probably like this one also. One of the main characters, who is named Tomas, reminds me a lot of Camus' character Patrice Mersault. They are both seemingly cold, aloof, unloving types. Perhaps both were supposed to be a bit misunderstood.

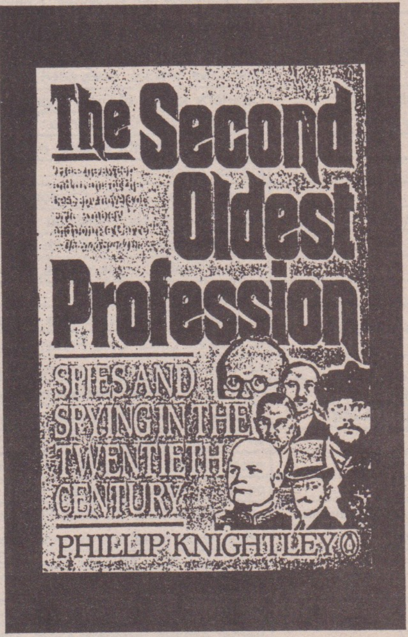
The way the story unfolds is very similar to most of Hesse's works, as the story tells of the changes and growth of the characters that occur over the passage of many years. Telling more than just a story, telling of a life as a whole rather than just a fragment of it.

You can't really compare the book to the movie, as they are quite different. Although I would recommend seeing the movie (Tomas is a babe, if you go for the tall, dark, and handsome types), but anyhow, the book goes into many areas that are entirely left out of the movie.

For anyone who is not familiar with this book/movie, let me give you a little background: "A young woman in love with a man torn between his love for her and his incorrigible womanizing; One of his mistrisses and her humbly faithful lover, these are the two couples whose story is told in this masterful tale". Ok, now guess - did I or did I not copy that straight off the back of the book? If you say yes, then you're right! But anyhow, you probably get the idea, a real tear-jerking-gut-wrenching love story. Well, it may not be that bad, but I was on the verge of tears when they had to put their dog Kerinin to sleep because he had cancer. And if you like politics, there's some of that stuff too!

But seriously, this is a well written book with believable characters and plot. And if your a softie, it is an emotion evoking tale.

And if that's not enough, please remember that John Podhoretz (Washington Times) said it was "one of the greatest novels of the 20th century!", and that Kundera is (get this) "the world's greatest living writer!"If that doesn't make the book seem tantilizing enough for you nothing will. (KG)



Phillip Knightley, *The Second Oldest Profession; Spies and Spying in the Twentieth Century.* (New York: W.W. Norton, 1986), 436pp., $7.95.

These are but three of the stories covered in Phillip Knightley's excellent book *The Second Oldest Profession; Spies and Spying in the Twentieth Century.*

- The first head of England's Secret Intelligence Service (SIS) was Captain Mansfield Smith-Cumming, who intimidated visitors by stabbing his wooden leg with his paper knife in order to drive home a point.
- During the early pre-WW I days in England, a German spy scare swept the country leading to dozens of arrests of people solely becuase they accents and lived near telegraph posts.
- The KGB was able to place four of its agents in high level posts within the English Foreign Office, SIS, and MI5. When this was revealed it set off such a scare in the American and British intelligence services that both were almost destroyed by internal investigations and witch hunts.

In this book, Mr. Knightley provides a detailed polemic on the history, excesses and failures of intelligence services since the turn of the century. Mr. Knightley's main points are that intelligence agencies generally haved failed in providing detailed and timely intelligence, tend to exaggerate threats in order to justify their own existence, and have become so large and powerful that they verge on being out of control.

To prove these points, *The Second Oldest Profession* summarizes the history of the intelligence community from its beginnings in the late 1900's, with an emphasis on British and U.S. intelligence organizations along with sections on Germany and the KGB.

Phillip Knightly has written a very well detailed book in *The Second Oldest Profession*, and provides a convincing argument against intelligence organizations now at work. (JW)

MOVIE REVIEWS

IT'S MOVING

Victor Hayden

First of all, I try to avoid all current "hit" films to review, but I was so moved by **GORILLAS IN THE MIST**, I could not resist the chance to express what this film did to me.

GORILLAS IN THE MIST is depressing and stupid. I think I am trying to say I did not like it?

"The Adventure Of Dian Fossey" stars Sigourney Weaver of **ALIEN** fame. She was good in that film. Anyway, she comes on like a coldblooded male truck driver over-dressed in her new and perfect jungle safari outfit she just charged at Macys. To look the part, she thinks. This is Dian in the beginning of the film. Great.

As the film moves forward (?), Dian starts to change into a crazy woman who loses her head completely by the end of the film.

It's difficult to cover all of the shit in this film. But some of it is so bad I can't seem to forget it! Is this the idea of the filmmaker? I don't want to know. The script is a bad version of a great story.

This woman who is supposed to be Dian Fossey (for all the right reasons) becomes fixated on saving these rare and beautiful gorillas from the abuse only humans could create. Great idea. Of course they hang out where it is very green and charmed. The scenery, and the gorillas, are the best part of the film.

So onto the real stars of this film, the gorillas, who are wonderful just being themselves. Who could resist them? Cute, smart, scarey, etc., etc. Digit is the main gorilla guy, and Dian is totally nuts about him. Unfortunately, they cut the radical sex scenes between Dian and Digit. Also in this film somewhere, there is a very small electric (I hope) or battery-operated baby gorilla who is saved from death by the evil gorilla killers. This thing is very cute, but it's so weird and fake it seems like the film is turning to horror(?). Well, it really does get horrible. Digit, who we have learned to love throughout the film, is caught by the bad guys and gets his head and hands cut off, leaving this large flat black object sitting with three bright, wet, red sections pulsating all over the big screen in front of you!! Horrible!! The worst!! Total overkill! Cruel!! No mercy!! Why did they show that??

This really upsets Dian (and me) to the point that her total character changes and becomes quite interesting for a while until someone loses their patience, and stops her new style cold with a machete while she sleeps—dreaming about Digit I guess.

So who chopped off her head?? The gorillas?? Were they really pissed off at her goofy sidekick who tried to be a friend? Or was it simply the bad guys after all?? Oh well, I don't get it at all. I'm not sure I want to.

I love animals and admire what Dian Fossey did for the gorillas. I think? And maybe the graphic gorey scenes were necessary to make people think?? Maybe this is a great film?? I found it confused and depressing for no real good reason. It left me with weird images in my mind and a very bad taste in my mouth. Do I laugh or cry????

Good luck with this one, later.

What is punk? Don't ask me, I don't know. It's a style of music — I think — and maybe it's an attitude. But is it also a style of dress? A way of life? A movement? Just a bad stage you're going through that you'll grow out of real soon? This generation's expression of rebellion?

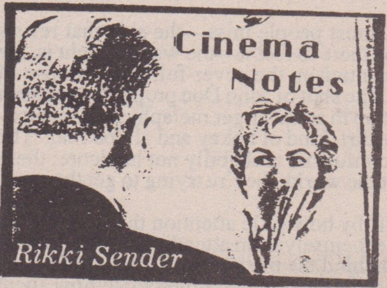
DOGS IN SPACE, starring now-rich rock star Michael Hutchense of INXS, doesn't try to answer the question either, but it captures some of the possibilities on film in a documentary style. I have it on high authority that though Hutchense and his band may make boring pop music, they're really nice guys. That quality comes through in this film, now in theatrical release (and soon to appear on video). Like **DESPARATE TEEN-AGE LOVEDOLLS**, it's set in that late seventies twilight zone. Unlike **LOVEDOLLS**, the people making this film had some money, decent equipment and an eye for set design. Of course, so did the makers of **RAMBO**, and they didn't pull off anything with this kind of sensitivity to detail.

Which isn't to say that it's a perfect movie. The plot kinda drags here and there, and the music-video ending is hokey. But the characters are expressive and believable and the story really holds your interest. I measure a successful movie by one major criteria — did you care enough about the characters to wonder what happenned to them later? In this case, I did.

DOGS IN SPACE covers a year in the life of a big communal household in Melbourne. Apparently the punks/new wavers are moving into what was originally a hippie household, bringing along harder drugs, louder music and assorted riffraff. The action is seen mainly through the eyes of a very young teenage runaway who shows up on the doorstep one day and stays. Hutchense does a great job of playing a weird, filthy recluse who turns into something else entirely under a spotlight, then slinks back to his room. The way the house runs, the music (including a rare cut from the Boys Next Door, also known as the Birthday Party), the conflicts between people and with society are all convincingly portrayed. It won't ruin the plot for you to know that yes, the fun ends with the obligatory OD. But that leaden plot device didn't ruin the movie for me.

"Debt Begins at 20" is a low-budget short-film (30 mins.) that captures the same "reality" of trying to create an alternative lifestyle in an unfriendly world. It was made during the early Philadelphia punk scene, back when saxophones were not uncommon and damn near every band had girls in it. Among other good things, this homemade film includes one of the funniest and truest seduction scenes I've ever seen. The movie quality is grainy and rough, but that's OK. There's lots of footage of Philly bands long gone (bands so obscure that even you've never heard of them) and some stilted dialogue. But it's definitely worth seeing, even if it's not an artistic masterpiece. It was made by Stephanie Beroes in 16mm format, and you can buy a copy for $75 from Canyon Cinema Co-op, 2325 3rd Street, Rm. 338, San Francisco, CA, 94107 (415-626-2255). You may also be able to rent the film. Former Philadelphian and zinester ("Closest Penguins", etc.) Denise Dee showed the film at a benefit party for her magazine a couple years ago — maybe you can make a multi-media show out of your next gig too.

I didn't get a proper monthly dose of punxploitation because the only network TV I've been watching is Pee Wee Herman. (Somebody should do a thesis on that show — it's really amazing!) But if you saw something of interest, or know of a homemade or general-release film that's about punk rock, or that uses punk characters to get a cheap laugh/scare, drop me a line care of MRR.



The nation really seemed to get behind **PLATOON** when it came out, although for my money it didn't come near the awesomness and horror ("oh. . .the horror") of the earlier **APOCALYPSE NOW**. **PLATOON** was celebrated as a significant moment in the history of America's social self-consciousness, marking the end of cultural amnesia by holding up a mirror into which the populace finally consented to look. America patted itself on the back for accepting its History. Perhaps it was those scenes of American G.I.s brutalizing innocent village dwellers that so terrorized so many viewers, or the depiction of "the young and the brave" shitting in their boots that finally quashed the myth of unshakeable American heroism. The general wisdom these days, though, is that if **PLATOON** did anything, it made Viet Nam bankable at the box office.

In the movie world, there are two ways to teach an audience a lesson - the documentary and the fiction film. The former generally reaches for our intellect, the latter for our heart. Sometimes there are problems when the two are combined, and problematical is the only to describe **DEAR AMERICA: LETTERS HOME FROM VIET NAM**, the little gem which was so popular on cable t.v. that it was moved to the big screen. Bad move. Technically quite good, the film displays all the breadth we've come to expect from television - which is to say, from A to A - and is ideologically a disaster.

Taken from the book of letters written by American G.I.s to lovers, friends and family, the film is simply a series of documentary blips edited to top-of-the-pops 60's hits, over which a slew of famous actors & acresses, and a handful of actual participants, read the letters. Even though the visual images are arranged to suggest chronology, beginning with an announcement of the Gulf of Tompkin fiasco and ending with a scene at the Washington Monument, and despite the running scorecard of year-by-year troop escalation and dead and wounded, the overall tenor of the film is not fact but emotion.

But it is a caricature of emotion, one which doesn't bring you any closer to understanding either yourself or the experiences of 20-year-old kids plopped into a combat zone. There's no room to bre'athe in the film. As soon as a particular image fades from the screen, the openning chords of another rock song blasts up, carrying you on to another scene, another manufactured emotion. It pulls you a little to the left and a little to the right until you are finally plunked down in the middle—film's over, war's over, the gaping wounds have been sutured closed.

What is really disturbing about this film is how much it cheats. If you ever suspected yourself to be in the grips of media control, **DEAR AMERICA** will substantiate your worst fears. Statistics now tell us that a disproportionate number of non-whites fought in Viet Nam, but they

MOVIE REVIEWS

rarely show up in this film, and not only has most of the documentary footage been taken from network t.v., it is from one network at that. Sort of double-mediated images. Stay away.

I don't think anyone will ever get the underground music scene "right" on film, and that's probably as it should be—what we usually get are various perspectives, some of which mesh with our own experience, some of which don't, and the more experience we have, the more critical we're likely to be about how others depict it. **BORDER RADIO** (Allison Anders, Dean Lent, Kurt Voss, dirs.), is an independent, low-budget, black-and-white film made by some former UCLA students. How it ever made its way into the establishment S.F. theater where I saw it is a miracle of sorts and a triumph for indie filmmakers.

The film seems to emanate from a music scene two or three permutations prior to the one currently happening; that doesn't make it irrelevant, or even old-fashioned, but you might feel that the filmmakers missed something. . .it's worlds removed from the L.A. documented in **DECLINE OF WESTERN CIVILIZATION**.

The story, if plausible, is fairly basic: band member Jeff (played by Chris D., formerly of Flesheasters and late of Divine Horsemen), flees south of the border after burglarizing the club vault where his band was underpaid for some gig. The club heavies chasing him mistakenly think he's taken some sensitive documents along with the money. While hanging out around the trailer in Mexico he seemingly ponders his fate, upset about the hatchet job a record company has done on his band's latest record. In the ultimate gesture of defeat, he smashes his Elvis replica and burns his guitar.

Meanwhile, he's got a wife and daughter in L.A., a roadie, and another band member all wondering where he is, and most of the film is taken up with the extraordinary life-like relationship between these latter characters. Good and bad, ugly and beautiful. Luanna Anders as the wife Luanna is a cool earth-mother, so atypical for a scene queen in both appearance and attitude that you kind of wish she was real. The rich-kid hanger on roadie, simultaneously geeky, obnoxious, sleezy, sensitive and very funny is a regular command performance by Chris Shearer who manages to convey the bravado and humiliation of the wanna-be. And, at the risk of sniggles from the audience, John Doe as the other band member is like pure poetry in motion.

Behind all of this is an L.A. most people miss—the side that resists description because you have to be there to feel it—the way the light is, the dusty heat, the Southwestern romanticism, the never-fulfilled promise of some revelation about to happen. The shot of John Doe propped up against some shack, a manipulator caught up in some larger metaphysical manipulation, his boots scruffed up in the dirt, kind of hokey and all too real. The film isn't about anger, it's about confusion, rockabilly not hardcore; these characters aren't rebelling against the world, they're trying to get their acts together.

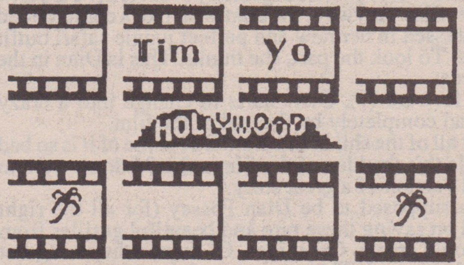
Some of you might be put off by how little attention the film pays to the issues hard-corers like to pride themselves on attending to, but the film is more like a slice of the people behind the platitudes. Still, I did find it a little disconcerting when one of the club heavies mumbled something about the "political program put forth by the Clash." The Clash? Surely things have evolved farther than that. . .

Consume or Be Consumed

Movies with Jerod Pore

Once upon a time, drugs were illegal but innocent. In **SKIDOO**, the acid head scene of Hollywood *circa* 1967 got together and made a movie that presented how the world will be saved as soon as all establishment types dropped LSD and had a Grateful Dead Group Sex Intense Self Analysis Love Fest. Directed by Otto Preminger and starring Groucho Marx, Jackie Gleason, Mickey Rooney, Frank Gorshin, Burgess Merideth, Cesar Romero (boy, they really raided Batman central casting), Frankie Avalon, Carol Channing, Peter Lawford, Peter Sellars (an uncredited cameo, two points for me!), Micheal Constantine (you know, the Principal from "Room 222"), Slim Pickens and a bunch of unkown, long haired, smelly hippies. I haven't laughed so much at a movie in a long time. Great Acid Therapy material and much closer to the heady feel of LSD as salvation than **THE PRESIDENT'S ANALYST**. Made at about the same time and involving fringe members of the same scene (James Coburn and Pat Harrington), this flick came a lot closer to how the whole psychedelic mess would turn out. "My friend, we are much closer than you think," said the Russian spy to the the analyst. "The Soviet Union is becoming capitalist, and America is becoming Sovietized." How true. Colored light flashing siren overlays, paranoia, questionable humanity and LSD in the water supply.

Few things are as self-indulgent as drugs, but getting your precocious teen-age girl friend to co-write, design the costumes for, and star in the flick based on your infamous novel is pretty damned close. Yes, Jean Cocteau HAD IT ALL and more with his cinematic adaptation of **LES ENFANTS TERRIBLE** The incest and homosexuallity was veiled to the point of such an obvious bluntness. And the Symbolism! Oh wow! it, like, made no sense to antone who didn't go to an all boy French Catholic school. But then again, "...she was not surprised, for she had come to accept the miracles as a normal part of their life." Okay, I guess, if one is into subtle tensions, but if your taste runs towards explotive drive-in gore, then you can't beat **QUEST FOR FIRE**. We're talking gallons and gallons of blood, hundreds of breasts, bad dubbing, Doggy Style rape, Rae Dawn Chong running across the veldt totally nekkid and painted gray with vertical black stripes jumping up and down and laughing hysterically for no known reason, cannibalism, cave man felatio, boulder fu, multiple mutilations, Mastadon worship, epic landscapes, heroic characters based on the Three Stooges, Bigfoot attack, caged-in sex with obese fertility goddess in the flesh while impotent old men watch, discovery of the Missionary Position and male-to-male oral castration. Check it out.



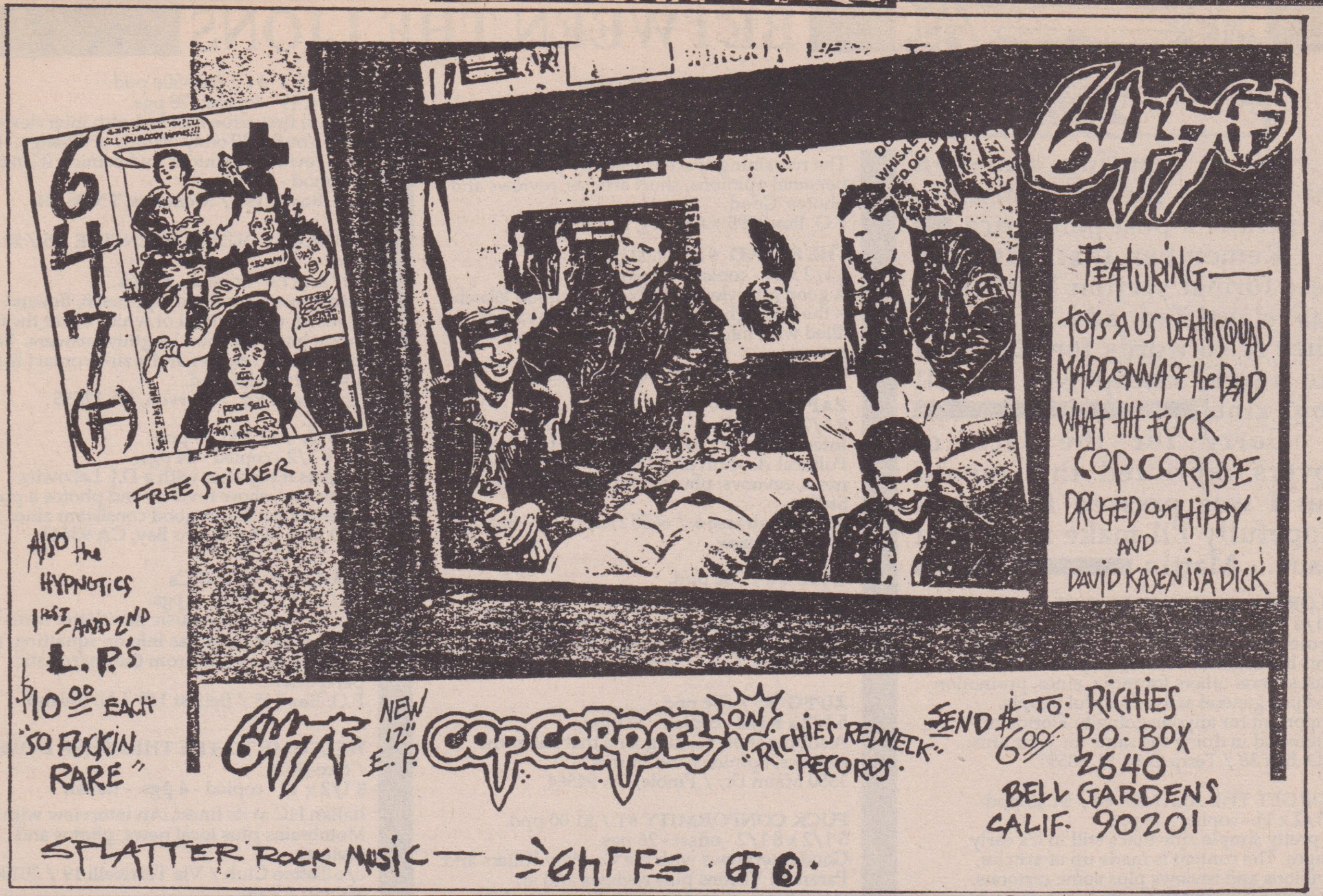
At the roots of American rural life lies a populist attitude, a peculiarly American perspective that on one hand represents the folksy, down-to-earth, unencumbered outlook of the pioneer spirit and their quest for individuality and freedom, but on the other hand is a black-and-white view of the world. That view is an insulated perspective, one that fears change, can't understand (and doesn't want to) different outlooks, and, in its blind ignorance and fear, interprets that outside world as deviant and a threat. It views anything different from itself (meaning varying religions, races, cultural values) as an enemy, something to be suspicious of and to resist at all costs. Few movies have put their finger on this American populist pulse as well as **BETRAYED**, and even fewer have shown how that populism, which is so very basic to Americana, can easily permutate into a uniquely American form of fascism.

While not a great movie by cinematographical or acting standards, this one is all too real in other ways. It graphically depicts how rural Americans, threatened by the indifference and corruption of government, the lack of morality of city life, the increasing loss of their smaller farms to overseas competition, banks and corporate farming, and the large scale insecurity caused by world affairs and the paranoia instilled in them since World War II, can turn sharply to the right—the ultra right. Tom Berenger (the hard-ass sergeant in **PLATOON**) plays a farmer, a Vietnam vet, who's joined up with the paramilitary group "The Order", who are determined to set the country "straight" again. "Niggers", Jews, and commies have taken over the government, in their view, and control the media as well. The cities are full of sickos, the people are weak, the bureaucracy is corrupt. He and his friends are basically good people, farmers, sitting-around-the-fire folks, who've had enough. So, they arm themselves, get connected to a country-wide network of racist/fascist "white resistance" organizations via computer hook-up, to resist these "alien philosophies" and the decadence. Through assassinations, they hope to precipitate a race war. They are organized, have money and connections (including support within the police and military), and are prepared for a long and patient attempt to seize power at the right time.

The FBI is out to break them, and does in this case, but director Costa-Gavras' (**Z**, **MISSING**) portrayal of both sides is quite interesting. While the Klan/Nazi types are shown as racist murderers (they kill a Jewish talk show host, and hunt "niggers" for sport), they are also given a sympathetic treatment because they so clearly are linked to the American tradition of rebellion, and because they so strongly believe in something. The FBI comes off as cold, manipulative, self-serving, smug, and nolt having any real deep beliefs in anything.

What's scariest about this film, why it's a true horror movie (as opposed to all those phony splatter movies), is that it's real. The Berenger's of America are out there, are being won over and armed by the extreme Christian right, and are being financed by super-patriotic millionaires. They believe in their cause, and should the right economic conditions come along (like a big collapse), they'd have both enough people in place, and enough general support for radical change, to probably pull off a takeover. They have diehard fanatical support within the military (who's support would be key, as long as pro-Constitutional officers could be neutralized), and they have "God on their side." They are at war with the cities, and the jerks in the cities don't even know it. And, they have pawns getting elected who pave the way for them to get more power and internal support. They don't believe in constitutional change; they believe in armed revolution.

The problems these Americans face are real, but their analysis and solutions are tragically misguided, an ignorance that's fueled and manipulated by far right demogogues, something the film hardly deals with. Instead, it presents a very clear view as to what those of us who believe in common sense and non-fascist ideals are up against. If you see this movie and it doesn't scare you out of your complacency, then nothing will—until it's too late.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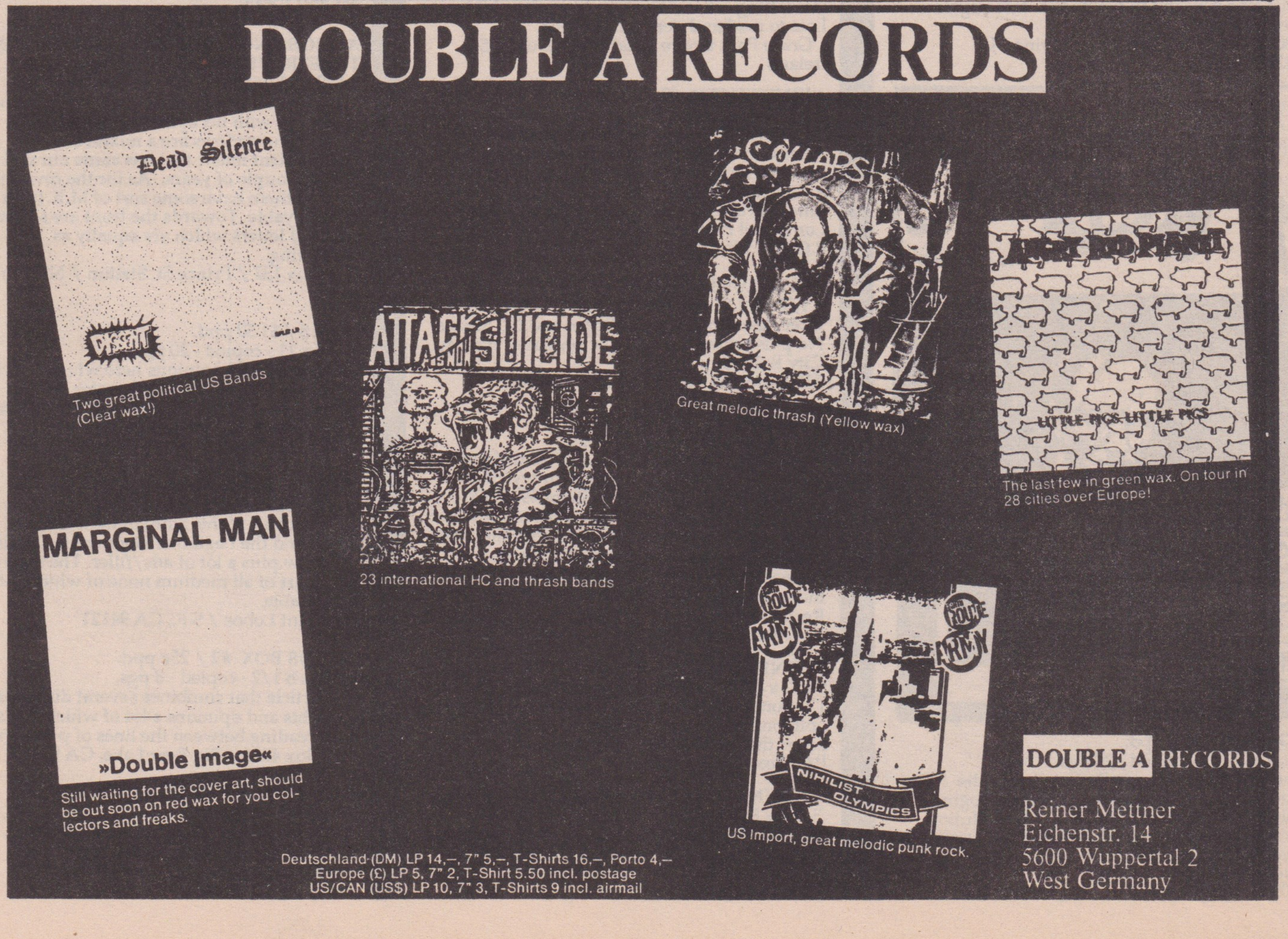
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LITTLE PIGS, LITTLE PIGS
The last few in green wax. On tour in 28 cities over Europe!
MARGINAL MAN
»Double Image«
Still waiting for the cover art, should be out soon on red wax for you collectors and freaks.
YOUTH ARMY
NIHILIST OLYMPICS
US Import, great melodic punk rock.
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Europe (£) LP 5, 7" 2, T-Shirt 5.50 incl. postage
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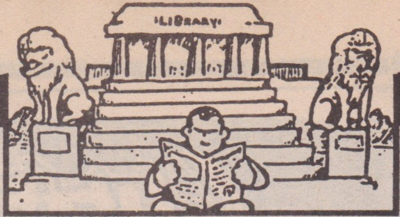


BETWEEN THE LIONS

When sending zines in for review, please remember to include a post paid price.

Remember that with the new format section MRR now has classified ads available. They're 40 words for $2.00 and are a very cheap way to sell your zine!

Sorry for the lack of covers reprinted this month but I was pressed for space. Hopefully I'll make it up next issue. - Martin

FLORIDA CONTACT LIST #7 / 50¢ ppd.
8 1/2 x 11 - copied - 4 pgs.
Something every scene should be creating. This list includes 30 addreses for local bands plus several others for radio, zines, promotion and just general active/helpful people. important for anyone going to Florida or interested in doing the same for your area.
P.O. Box 38 / Terra Ceia, FL 33591

FORGET THE ALAMO #3 / $1.45 ppd.
8 1/2 x 11 - copied - 16 pgs.
A pretty simple zine that's still in it's early stages. The content is made up of articles, opinions and reviews plus some cartoons. This zine is trying to get things stated again in Des Moines.
4004 John Lynde Rd. / Des Moines, IA 50312

AOK #7 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
One of my favorite small zines due to the thought centered content and lack of dogma. This issue contains interviews with Pollution Circus, Thacher On Acid and Blyth Power plus several articles, opinions plus the ever great 20 Questions. Worth reading.
1805 N. Kingsley #105 / L.A., CA 90027

DEAD CLOWN #7 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 30 pgs.
A small zine that contains an interview with Toxic Reasons and a short article about Fugazi. The remaining space is usefully put towards personal opinions, short articles, reviews and photos. Good.
P.O. Box 2095 / Quincy, MA 02269

THE STAND #1 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
A good interview with Neighborhood Watch is the highlight here, the rest of this zine is filled with info on Dissent and anti-war groups.
1500 Walton / Oceanside, CA 92054

ZAP #5 / $3.00 ppd.
8 1/2 x 12 - offset - 56 pgs. - German
Interviews with Swampsurfers, Fidelity Jones, Political Asylum plus loads of articles, local news, reviews, photos and opinions. Good Stuff.
Schutzenstrasse 6 / 6650 Homburg / Saar / West Germany

EVIL #2 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Short interviews with Brain Dead, Sockeye and Vertigo plus reviews and artwork.
640 Chsley Ave. / Mountain View, CA 94040

ZIPPO #5 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A simple short reading zine that has some reviews, opinions and humor.
1550 Mann Dr. / Pinole, CA 94564

FUCK CONFORMITY #1 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 26 pgs.
Good interviews with the Cowboy Killers and Paranoid Visions plus reviews and an interesting article about dealing with children. Lots to read and very worthwhile.
1 Grace Park Grove / Raheny / Dublin 5 / Ireland

AIZNETZICER #2 / $2.00 ppd.
8 1/2 x 11 - offset - 22 pgs. - Spanish
Translated articles with Steve Ignorent, Attoxxxico and Mentally Disturbance plus reviews, local news and opinions. Good to see a new zine coming from T.J.
Julio Martinez / Ave. Mar de Cortez #9-A / Lomas del Porvenir / C.P. 22110 / Tijuana B.C.N. / Mexico

MATT LUKIN'S LEGS #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Interviews with Death Midget and No Means No plus reviews and lots of photos of the Bay City Rollers.
935 Patterson #5 / Eugene, OR 97401

FLIPSIDE #57 / $2.00 ppd.
8 1/2 x 11 - newsprint - 42 pgs.
A great issue with interviews of all different types of bands such as Operation Ivy, Short Dogs Grow, Electric Peace, Sham 69, MTX, Frightwig, L7 and many more. All of the other usual stuff is also here. It seems with this issue the layout format has changed towards a cleaner look which at times looks too clean but the ever great large photos save it. Recommended!
P.O. Box 363 / Whittier, CA 90608

BURNING TODDLERS #4 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
The content here is mostly made up of fiction, opinions and reviews. Interesting writing that keeps the mind thinking. Well done.
P.O. Box 56942 / Phx., AZ 85079

TUSSIN UP #9 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A good steady quick reading zine from the Midwest. This issue contains some political articles, opinions and news clippings.
110 1/4 S. Indiana / Bloomington, IN 47401

TRUANT #1 / free-50¢ ppd.
8 1/2 x 11 - copied - 28 pgs.
A good first issue that includes interviews with Youth of Today, Winds of Change, JFA plus reviews, opinions and comics. It's free, it's good - get it!
P.O. Box 42185 / Memphis, TN 38104

UNDERGROUND OFFENSIVE #5 / $2.00 ppd.
8 1/2 x 11 0 - copied - 30 pgs.
Interviews with Blind Approach, Beyond, Ripcord, uppercut all of which cover the basic topics but with good lengthly answers. Several long record reviews and a zine contact list are also included. Good.
6261 Plank Rd. / Narvon, PA 17555

R.@.D. #43 / $1.00 ppd.
7 x 8 1/2 - copied - 24 pgs.
J.J. gets it together with a D.J. Lebowitz interview, show reviews and photos a plus zine contact list. A good consistant zine.
P.O. Box 867 / Morro Bay, CA 93442

WARZINE #5 / IRCs
8 1/2 x 11 - offset - 4 pgs.
A active political/music newsletter from N. Ireland. This issue has info on squatting, local gigs and recipes all from the anarchistic perspective.
P.O. Box 148 / Belfast 148 / N. Ireland

WELCOME TO THE THRASHER DOME #11 / free-IRCs
8 1/2 x 12 - copied - 4 pgs. - Italian
Italian HC at its finest. An interview with Motobrains plus local news, photos and reviews.
c/o Tattoo Club / Via Torricelli 19 / 20100 Milano / Italy

ALMOST NOTHING BUT RECORD (AND TAPE) REVIEWS #4 / $2.50 ppd.
8 1/2 x 11 - copied - 34 pgs.
Mykel Board comes at us again with an entire zine filled with his opinions about music. Most of the reviews are a mixture of independent music that has come out within the last couple of years. As for the reviews, most of them have some sort of M.B. twist but are enjoyable. Towards the front are several pages of letters which are equally as interesting.
P.O. Box 137 / Prince St. Station / NY, NY 10012

IT #18 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
Mostly political opinions here which provide some food for thought and center around ant-war/authority. Interspersed are several reviews , bits of info and graphics.
1138 Abel Hall UNC / Lincoln, NB 68508

THE GAME #3 / $1.50 ppd.
8 1/2 x 11 - copied - 26 pgs.
The first half of this zine contains info on Boom and the Legion of Doom plus Caroliner Rainbow plus a lot of ads/filler. The second half is art of all medium none of which is that memerable.
110 Point Lobos / S.F., CA 94121

CHAOS BOX #2 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 8 pgs.
One article that combines several different thoughts and opinions a lot of which deals with reading between the lines of punk lyrics.
P.O. Box 4016 / Big Bear Lake, CA 92315

SLIGHTLY BLURRED #1 / $1.50 ppd.
8 1/2 x 11 - offset - 44 pgs.
A couple of interesting political articles, several pages of fiction and poetry plus a couple of reviews, some art and ads.
270 Hull St. / Athens, GA 30603

WIELKA REWOLUCJA MAL'A EWOLUCJA #1 / $3.00 ppd.
8 1/2 x 12 - copied - 34 pgs. - French
The title translated from Polish means "Great Revolution..Little Evolution. The content only deals with socialist coutries and covers a wide range of music and socialist politics. The pages in this issue are filled with news, reviews, articles and photos. Some parts of this issue will be translated to English in a zine coming from MA hopefully very soon.
Luk Haas / 28 Rue De Soultz / 67100 Strasbourg / France

AMERICAN SKINHEAD #2 / $1.50 ppd.
8 1/2 x 11 - copied - 14 pgs.
Spudski puts together another issue that deals with skin type bands some of which are roots ska skin types like Skin Deep and others are right wing bands like YDL.
7210 Jordon Ave. #C73 / Canoga Pk., CA 91303

POSITIVE INFLUNCE #1 / $1.50 ppd.
8 1/2 x 11 - copied - 22 pgs.
Mostly centers around the Southern California straight edge scene. This issue contains semi long interviews with United We Stand, Walk Proud, Insted, Wind of Change and Firehose also included are several pages of opinions, photos and reviews.
1031 Santa Cruz / San Pedro, CA 90731

T.F.Y. #10 / $1.00 ppd.
This is the last issue of this great Scottish zine due to a serious case of 5 year burnout. This issue includes an interview with The Neurotics and several political articles plus artwork and opinions. I hope the editor gains his faith back because his efforts will be missed.
7 Russell Pl. / Busby / Glasgow / G76 8JN / Scotland

ONE GIANT FART ON MANKIND #3 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
Mostly short simple opinions from a twisted mind.
125-9 Semple Farm Rd. / Hampton, VA 23666

DISARRAY #3 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
A good effort from this fanzine staff. This issue includes interviews with Keep In Mind, Lärm and Verbal Assault all of which are interesting. also included are some comics, reviews and opinions. Looking forward to the next issue.
6222 Tabor Ave / Phila, PA 19111

ABSOLUTELY ZIPPO #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Eggplant's second issue has short interviews with The Dwarves and the Offspring plus local news, opinions and such. Stupid cover-find your dads porn mags, eggplant?
1550 Mann Dr. / Pinole, CA 94564

DISTURBED #0 / $2.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
Interviews with Ludichrist, Sheer Terror, Leeway, SNFU and more. reviews and opinions take up the rest of the pages-lots to read. Get a new printer!
683 2nd Ave. / Troy, NY 12182

THORAZINE #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A pretty good first issue that has just show and record reviews. It tends to lean on the metal crossover side but has a nice look with the hand lettering which is a rare sight.
8624 Hemcock Hill Dr. / Houston, TX 77083

FIRE AT THE FIREHOUSE #2 / $2.00 ppd.
8 1/2 x 12 - copied - 20 pgs.
Interviews with Disgorge, The Dorks, S.I.C., Where's The Pope and many more plus a good dose of reviews and photos. Good.
John Lutherborrough / P.O. Box 29 / Broken Hill / 2880 / N.S.W. / Australia

BLURB #8 / $1.00 ppd.
7 x 8 1/2 - copied - 24 pgs.
The content here is made up of opinions and editorials that take a left wing stance. The layout has a lot of clip art and humor. Good reading.
2805 Woodlark / Fort Worth, TX 76123

GOD BLESS CHEESE STEAKS #3 / $2.00 ppd.
7 x 8 1/2 - copied - 44 pgs. - French
God? Cheese Steaks? This zine comes filled with info on international hardcore. Interviews with Heresy, Infezione, Verbal Assault, Crucial Youth, So Much Hate, Ripcord and more. Through out the zine there are tons of photos and reviews! Can you read French?
Stephane Cormary / 14 Ave. des Hortensias / 31240 L'Union / France

CHEMICAL CASTRATION #4 / $1.00 ppd.
7 x 8 1/2 - copied - 12 pgs.
A cool smal zine that has a good interview with the band Hullabaloo and a funny one with Metal Mike of The Angry Samoans plus some reviews and comics.
Ben Gilbert / Worner Center Box 1979 / 902 N. Cascade / Colorado Springs, CO 80946

GROWING #4 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Interviews with No Fraud, Warlock Pinchers and Black Cabbage plus reviews, articles, opinions and contacts. Good!
4946 W. Point Way / W.V.C., UT 84120

SNARL #3 / $1.50 ppd.
8 1/2 x 11 - offset - 24 pgs.
This mag use to be titled Smiles but changed to this more appropriate one. The content has a strong anarchist side that is communicated through easy to read editorials, facts and graphics.
P.O. Box 3502 / Madison, WI 53704

SUBJECT #1 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 80 pgs.
A very serious political theory magazine. This issue contains a couple of opinionated articles,. reviews, a story and reprinted documents concerning the war on drugs and the CIA on trail.
P.O. Box 15352 / 15000 Main St. / Springfield, MA 01115

TRUTH EFFORT #1 / 50¢ ppd.
5 1/2 x 8 1/2 - coped - 16 pgs.
A definite first issue with one short interview (Free Will), some reviews, poetry and skate stuff. No graphics but with time and effort this zine has the ability to grow.
8 Bloomfield Dr. / Mount Holly, NJ 08060

THIRD RAIL 50¢ ppd.
7 x 8 1/2 - copied - 8 pgs.
Moslty local news covering The punk scene in Tulsa plus a political opinion here and there.
P.O. Box 472084 / Tulsa, OK 74147

ITZA PUNK ZINE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
A young and simple zine that has an interview with Vile plus some reviews and not much else except some ads. The editor is only 14 years old.
419 Dawnridge Rd. / Roseville, CA 95678

SUBURBAN VOICE #26 / $1.50 ppd.
8 1/2 x 11 - newsprint - 50 pgs.
Al comes out with another good issue that has hardly any metal and all punk/hardcore. This issue contains Crucial Youth, Effigies, Ludichrist, SNFU, Swiz, A Photo of Al himself, Dictators and more plus lots of reviews photos (a little bleached out) and the usual liberal conservative opinions.
P.O. Box 1605 / Lynn, MA 01903

C.O.D. #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
About a 50/50 split between skating info and cool blurry band photos/show reviews. Could use more written content.
510 12th St. / Menomonie, WI 54751

POPPIN' ZITS #6 / $1.50 ppd.
8 1/2 x 11 - copied - 18 pgs.
A collection of fiction and editorials that all seem to have a pleasant twist to them. Always fun reading with this zine-get it!
1800 Market St. #141 / San Francisco, CA 94102

POPPIN" ZITS LITE #1 / 50 ppd.
8 1/2 x 11 - copied - 12 pgs.
No words here just collages/backgrounds from the regular zine. Again twisted but nothing that strange.
1800 Market St. #141 / San Francisco, CA 94102

KABELJAU #11 / $3.00 ppd.
8 1/2 x 12 - offset - 44 pgs. - German
A great music and poltical mag. Interviews with Hate Crew, Toten Hosen, The Ewings plus a lot od articles, photos, news, opinions and some serious anti-nazi art/opinions.
Thomas Skubsch / Kielortring 20 b / 2000 Norderstedt / West Germany

THE PLEASURE THAT ABIDETH FOR A MOMENT fall / $1.00
8 1/2 x 11 - copied - 30 pgs.
A lot of clip art, reviews, opinions and some political thought. What the hell does the title mean?
11980 Woodridge / N. Hollywood, CA 91604

SOUNDS OF SUBURBIA #3 / $1.50 ppd.
8 1/2 x 11 - copied - 48 pgs.
Interviews with Zombie Squad and Hollow Life. Also opinions, reviews, photos and political flyers. There's a good amount to read here but the scrapy layout just does not capture the needed attention.
P.O. Box 7472 / Wilton, CT 06897

HOOPA #1 / $1.00 ppd.
8 1/2 x 11 - copied - 18 pgs.
A good first issue with: Beyond, American Standard, Forthright, Crucial Youth and Uniform Choice all of which are short but give the reader a good sampling of what each band is about. Also included are reviews and info.
2870 Golf Circle / Emmaus, PA 18049

JERSEY BEAT #35 / $2.00 ppd.
8 1/2 x 11 - offset - 30 pgs.
This issue includes an interview with Ed Gein's Car plus a section dedicated to new bands. Tthe remaining pages are filled with lenghty reviews, photos and opinions. Always worth reading!
418 Gregory Ave. / Weehawken, NJ 07087

JIMMY SEGUS TIMES $2.00 ppd.
5 1/2 x 8 1/2 - offset - 30 pgs.
A solid anarchist zine that contains well written articles, poetry, contacts and a lot of news/information. Inside there's a great variety of revolutionary artwork. This issue is a benefit for the Belfast Hunt Sab Group.
Petesy / P.O. Box 148 / Belfast, BT1 / Northern Ireland

SURGE $1.50 ppd.
8 1/2 x 11 - newsprint - 22 pgs.
A heavy slant towards enviromentalism with brief articles and information also there are several pages of artwork and some contacts.
Elm Lea Farm / Putney, VT 05346

SHRED OF DIGNITY #C / $2.00 ppd.
newspaper - 20 pgs.
A zine put together by the S.F. skaters union of the same name. This issue has music reviews, articles plus a large selection of skate info and graphics.
370 Turk St. #227 / S.F., CA 94102

SHANGRILA #2 / 75¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
Made up of reviews, opinions and humor. Nothing that memorable.
P.O. Box 12041 / Seattle, WA 98102

K.A. EXPERIENCE #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Interviews with: Inhuman Condition, The Crucifucks, DOA, Depression and more plus a lot of political articles, photos and local news. The layout was thrown together pretty fast but the interesting parts still standout.
William Cambell / Laregh / Merynooth / Co. Kildare / Eire / Ireland

SKIN AND BONES #4 / free-50¢ postage
5 1/2 x 8 1/2 - offset - 32 pgs.
A solid underground zine that gives a lot of space to local bands and ideas of the punk scene and even the jazz scene. This issue contains interviews with 4-Front and Verbal Abuse plus a lot of reviews, photos, poetry and opinions. Good.
P.O. Box 49245 / Austin, TX 78765

AS IS #21 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
Most of the pages here are given to an interview (good!) with the band The Fixtures. Towards the back there are some opinions and reviews.
P.O. Box 60254 / OKC, OK 73146

SOME PLACE LIKE EARTH #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Mostly political articles/opinions and news clippings.
1737 Grove St. #1 / Ridgewood, NY 11385

DEAD FISH #1 / $1.50 ppd.
8 1/2 x 11 - offset - 28 pgs.
A great first issue that contains intresting content and allready is on its way to deleoping a look all its own. This issue has interviews with Adversity, Linea Dirita, Hunger Artist plus local news, opinions, photos, reviews and art.
4184 W. 13th Ave. / Vancouver, B.C. / V6R 2T6 Canada

THE RAG #9 /25¢ ppd.
newspaper - 8 pgs.
Reviews, poetry and art all with somewhat of a mixture of hippieage with a punk.
Box 3038 / Peoria, IL 61614

RAGMAN #10 ' $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A classic small size zine that cotains short interviews (Naked Raygun, Bhang Revival, All & more), articles, opinions and reviews - all of which you can read in one sitting.
1015 Wentworth / Green Bay, WI 54304

LOOKOUT #32 / $1.00 ppd.
8 1/1 x 11 - newsprint - 36 pgs.
L.L. comes out with his second newsprint issue that is filled with political/social commentary, letters and replys, local news (S,F, and Laytonville) plus some pretty silly reviews. A good mixture of humor and serious opinions. The cover story deals with the Greenhouse Effect.
P.O. Box 1000 / Laytonville, CA 95454

STORM WARNING #10 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Put out by Vietnam Veterns Against the War. This issue has several short articles, some news and opinions. Interesting reading.
4710 University Way N.E. #1612 / Seattle, WA 98105

ZAP #6 / $3.00 ppd.
8 1/2 x 12 - offset - 56 pgs. - German/English
This issue includes interviews with Token Entry, Swans, Opposition party, NOFX, Subterranean Kids and more. Also there are several articles, reviews and opinions plus some nice anti-MRR (or should I say anti-computer) opinions...editors, isn't the front cover just a little too bitter?This issue comes with free flexi-see review section.
Schutzenstr. 6 / 6650 Homburg / West Germany

FULL FELDGE #4 / 50¢ ppd.
8 1/2 x 11 - copied - 10 pgs.
The content is made up of news clippings and poorly drawn comics. Not too much depth or humor here.
1518 Manley Rd. A. 45 / West Chester, PA 19382

SOUND CHOICE #10 / $3.00 ppd.
8 1/2 x 11 - newsprint - 96 pgs.
After many delays this issue finally makes it into the public's hands. This zine is mostly made up of articles concerning independent music and ideas plus reviews (hundreds) and list of useful contacts (the best part) including radoi stations, records/tape labels and magazines. Very useful.
P.O. Box 1251 / Ojai, CA 93023

PHILLY ZINE #7 / $1.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
Interviews with Toxic Reasons, Deadspot, KGB and Warped. There are reviews and other readable material to fill in the gaps.
101 Princeton Rd. / Glassboro, NJ 08028

BAD NEWZ #10 / $3.00 ppd.
8 1/2 x 11 - offset - 68 pgs.
Bob Z. puts out another great issue! This one includes interviews with The Fixtures, The Resisturz, TVOR, Peter Plate, Victims Family, Blood Suckers From Outer Space and more! Also included are several great articles, news items, photos, reviews and artwork all with a strong political edge. Good.
c/o Sarris Book Marketing / 125 E. 23rd St. #300 / NY, NY 10010

ACRIMONY #3 / $1.50 ppd.
8 1/2 x 11 - copied - 28 pgs.
Good interviews with Underdog and False Prophets plus comix, art, opinions and skate stuff.
5513 S. Sunnylane #2 / OKC, OK 73135

SEEDS OF LIBERATION #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 8 pgs.
Not too much content here just a few reviews and a silly interview.
2005 Palo Verde #230 / Long Beach, CA 90815

HIGH SCHOOL IS A WASTELAND #8 / 50¢ ppd.
8 1/2 x 11 - copied - 14 pgs.
A good issue with a Ripcord interviews plus a lot contacts, reviews, poetry and opinions, Simple but good effort.
9325 Garrison Way / Eden Prairrie, MN 55347

HOWL #1 / $3.00 ppd.
12 x 17 / offset - 44 pgs. - German
Interviews with Thin White Rope, New Christs, Union Carbine, Honeymoon Killers and even Neil Young. Also include are articles, movie reviews, photos and more. Diverse and interesting. Comes with free 7"-see review.
Andreas Bartel / Situlistr. 44 / 8000 Munchen 45 / West Germany

DISTORTED YOUTH #10 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Two short interviews with B.F.D. and Grimace Abortion plus reviews and gore shit. The layout kinda reminds me of a weak Sick Teen and with time hopefully it can get stronger.
8508 E Valley Vista Dr. / Scottsdale, AZ 85253

ATOMIC COMIX #1 / $1.00 ppd.
8 1/2 x 11 - newsprint - 16 pgs. Just comics with themes such as: "Pissing Dogs" and Skaters From Space". some stupid some funny.
P.O. Box 14822 / Gainesville, FL 32604

NO IDEA #6 / $2.50 ppd.
8 1/2 x 11 - newsprint - 64 pgs.
Simply Great! Interviews with Operation Ivy, Naked Raygun, SDT, Swans, No Fraud, Doldrums and more. Great layout and photos plus tons of reviews and other items. Comes with free Doldrums 7"-see review. Get this one.
3925 SW 3rd. Ave. / Gainesville, FL 32607

KOEKRAND #83 / $2.00 ppd.
6 x 16 - glossy - 44 pgs. - Dutch
Yet another good issue, this one contains articles on Teeth, Demolition 4, Scream Therapy, Michelle Shocked plus loads of reviews, political articles, photos and more. Cool Format!
P.O. Box 14767 / 1001 LG Amsterdam / Holland

ULO #29 / $4.00 ppd.
8 1/2 x 12 - offset - 24 pgs. - Finish
One of Finlands best punk zines. This issue includes Brutal, Ramones, Sekaannus, Pariisi also lots of photos, contacts and reviews. This issue comes with free split 7" EP-see review.
Pekka Suomak / Uusipohjolantie 12 / 41800 Korpilahti / Finland

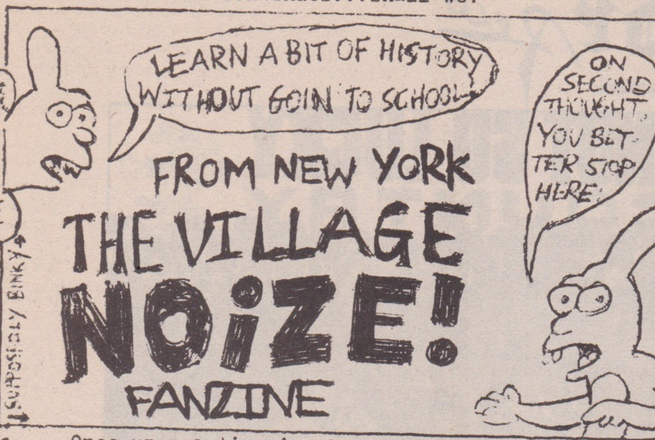
CRASH #1 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Interviews with Crist, Scabia, Gore and Henry Rollins. Pertty scrappy looking issue but the effort is there.
Novalija Arsen / Mis Irbina 5 / 71000 Sarajevo / Yugoslavia

EPITAPH #3 / $2.00 ppd.
8 1/2 x 12 - copied - 20 pgs.
Interviews with DRI, Kud Idijoti, Pax, Homo Detritus and more plus reviews, photos and opinions
Gordan Perisic / Vahide Maglajlic 8/1 / 71000 Sarajevo / Yugoslavia

BODY AND SOUL #1 1/2 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 32 pgs. - English
Interviews with Crist, Polska Malca, Kapetan Leshi and Bolji Zivot plus reviews and opinions.
Vanja Stamatovic / Rankeova 5 / 110000 Beograd / Yugoslavia

POLITICS IN SPORT $2.00 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
Put together by Boffo and other Chumbawamba people, this zine examines the connection between such topics as racism, competition, women, business, apartheid and myths to the world of sports. The content is made up of quotes and articles. Interesting reading.
Agit-Press / Box 4 / 52 Call Lane / Leeds LS1 6DT / England

Hello MRR readers! Prepare yourselves for a semi- long journey of how THE VILLAGE NOIZE began and how it now continues...shall we?



Once upon a time in the suburban streets of Queens there lived two friends by the names of Chris and Eric, which is I, your narrarator, who picked up a fanzine one day (which shall remain nameless) in the basement (which actually was only but a basement) of beloved SOME RECORDS. We were both perplexed and questioned ourselves if this what the idea of a fanzine was. After more thought, we both agreed that we could produce a better publication with the wee bit of knowledge we had in this field, and what started as a small project became what we are today.

Our first issue concentrated on covering only New York bands, which was our plan until we began later to realize that there are only so many NY bands. Bands such as WARZONE, SICK OF IT ALL, and PRONG (their first interview) were interviewed, and CALVIN took the cover. Multi-color photo copied pages, plus a sticker (which probally still sits in the bottom of fanzine racks in stores) was included for a buck (the set price for the past five issues). About 80 copies made the first and sold in hours, 80 more made and sold out again. First printing was in June of 87.

Issue two was where we decided to go to offset, with 11x17 sheets, color cover (as always). Bands like TOKEN ENTRY and LEEWAY took the pages, plus other NY bands, CALVIN again sporting the cover. 400 copies, gone.

Issue three is where we discovered veloxes, and our favorite photographer BJ PAPAS. SHEER TERROR, MURPHY'S LAW, DAMAGE, and AGNOSTIC FRONT (taking the cover as well) were interviewed, and the decision was made to stick to covering only 4 bands, but lengthly interviews. We stuck to 400 copies again, sold out, IMPORTANT takes us, and I slowly start doing more of the zine work.

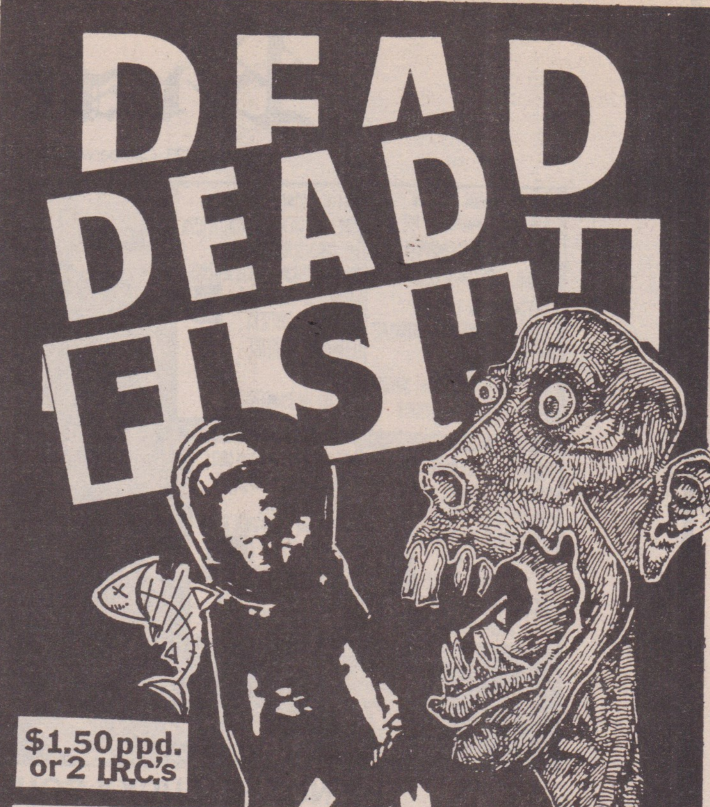
The fourth had the first non-NY band VERBAL ASSAULT, plus the CRUMBSUCKERS (cover) and others were featured. A slight increase to 500 copies, a slightly multi-color cover, and another sold out issue happens. Musical tastes broaden, artist SEAN TAGGART, the first non-band interview done, and I continue to work more on the zine.

Issue five, the latest, had both BAD BRAINS and TOKEN ENTRY on the cover and added pages are included, plus some more ads, which, starting with issue four, became necessary. Musical tastes are opened up more, and Chris calls it quits, doing his own zine, "Yes Zista". 1,000 copies, gone.

I look back now and see a satisfactory progression. As for the future, interviews with non-hardcore bands will be covered, plus any artists, movie people, etc. that I can get my tape recorder onto. Issue six, out in November, includes ALL, ROLLINS, SCHOOLY D, plus more, probally $2.00 ppd.

THE VILLAGE NOIZE
ERIC WIELANDER
48-54 213 ST.
BAYSIDE, N.Y. 11364

THAT CALVIN WAS A GUY!



$1.50 ppd. or 2 I.R.C.'s

Aloha. This is the tail of DEAD FISH MAGAZINE, formed from the ashes of two deceased Vancouver fanzines: DEATH TO THE SICKOIDS (2 issues), and ALTERNATIVE EVANGELIST (4 issues). DEAD FISH was born out of a desire to break away from the standard "Punk-'zine" format, and do something more original and challenging. DEAD FISH is the product of four wigged-out minds (Ross, Andy, Paul and Joe), whose eyes see the world a little differently. Our motivations are fairly simple. Although we are all thinking people, DEAD FISH is primarily an entertainment Magazine and we try not to go too heavy on the politics. Besides, that's not really a field we feel qualified to comment on. We want to produce a 'zine that is complex, entertaining and fun to read. We try to keep the edge of originality by devoting a lot of time to layouts, doing things that haven't been done before, getting away from the accepted standards. Proving that there is more out there than band interviews, boring reviews, and B&W cutouts. Future issues of DEAD FISH will include in-depth, interesting interviews with bands as well as individuals, quality layouts, screened photos, lotsa comics, art and graphics, reviews of various kinds and written commentary.

Our eventual goal is to make DEAD FISH an ideal vehicle of creative expression both for ourselves and anyone else who'd like to get involved. We're always looking for contributions, so if you've got an idea you'd like to see in print, or you'd like to see the 'zine, or you'd just like to share your ideas and philosophies, get in touch. We'd love to hear from you. After all, communication is what it's all about, isn't it? 'S TRUTH!! Having said our piece, we leave you with our address. Please write. DEAD FISH needs your support to thrive. For more info, and your very own personal copy of the mag, write: -NOW IF NOT SOONER...-

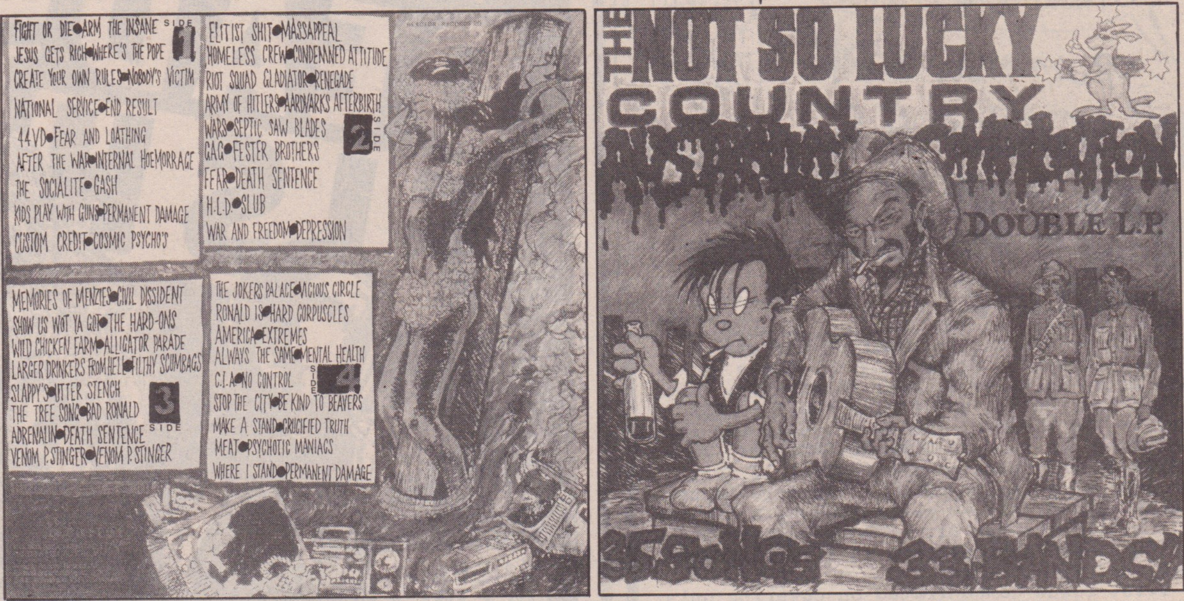
4184 w. 13th. Ave.
VANCOUVER, B.C.
V6R-2T6
CANADA

Thanks for reading this, kiddies. Please excuse the dryness, this is just a summary. Get the 'zine, dammit!

JUAN! YO CUZ! FROM ANDY FISH

Reactor Records

P O Box 623, Camberwell, Victoria 3124, Australia



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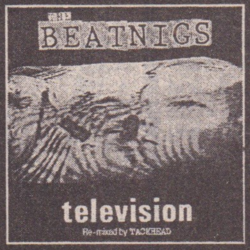

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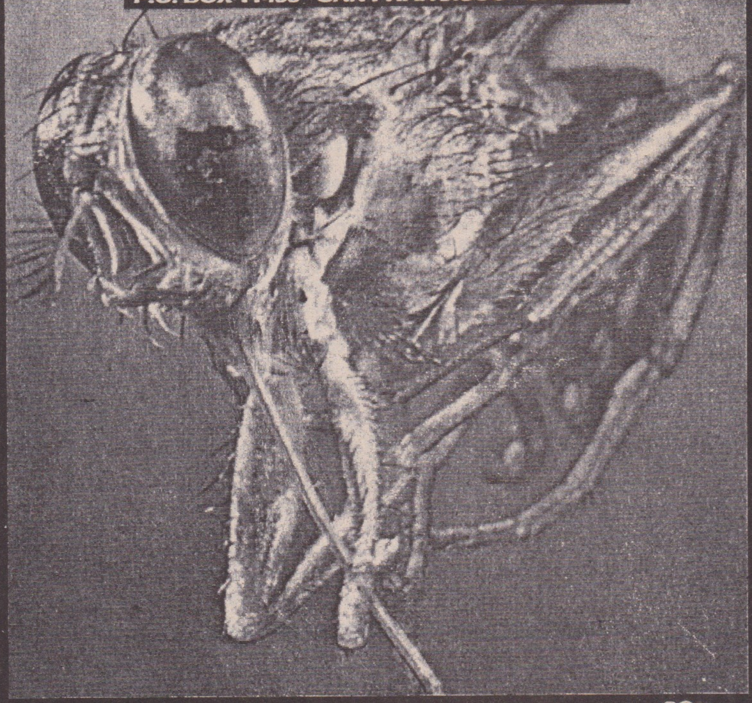

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CLASSIFIEDS

40 WORDS $2

MAXIMUM ROCK AND ROLL READERS: This is Joe Malicious from (the original) SON OF SAM band in Detroit. Just want to call to your attention of a few imposter S.O.S. bands that have been releasing vinyl in the last year. Don't be fooled by cheap synthoid power pop 'punk' rip- offs. We have one 45 E.P. released to date, titled 'CHILDHOOD GAMES', and are currently in the studio recording an L.P. Will keep in touch. Thanx! S.O.S. Detroit, Mich.

PUNKS EP'S FOR SALE: Kiima-hauki, Terveet Kadet-Oma koloni, Powerage-The last dove, White Flag-Freedom fighters, Troublemakers-Staden Goteborg, Mafia/ Sekaannus/ Brutal split 7" (bundled with Ulo fanzine issue 29). All ep's cost $5 each ppd. Address is: SHJ-records, c/o Risto Eronen, Koivumaki, 58920 Kolkontaipale, Finland

I'M STILLING LOOKING for punk/hc (no metal!) bands for an international comp. cassette. Please, send good quality demos to: SHJ-records, c/o Risto Eronen, Koivumaki, 58920 Kolkontaipale, Finland. All senders will get a free copy of cassette when it's ready. Also I'm going to put out a comp. ep with Hungarian punk-bands. So bands from there, please write to me!

YOUR LIFE out of order? Send me $1.50 and I'll have a good laugh at your expense. In return, you'll get a zineful of zen evidence, manic graphics, cynical predictions, wired fiction and who knows what else. Jerod Pore, Pop-Pin' ZIts!, 1800 Market St. #141, SF, CA 94102.

LOOK, LISTEN, LICK my bum, or just send your brainpowered contribution pertaining to the environment, anarchism, animal lib, etc...for Public Interest zine #1. Write for info to Tom Galivan, 359 Bryant Crescent, Burlington Ontario, Canada, L7L3Z4.

I AM AN INTELLIGENT, aware youth (17) interested in corresponding with/meeting other individuals like myself. I'm into the hardcore/ political social action scene, and I'm a writer. Please write: Joseph A Gervasi, 142 Frankford Avenue, Blackwood, NJ 08012.

RECORD AUCTION! Closing bid date, Nov. 30. Cramps, Misfits, Lime Spiders, Teen Idles, Damned, Posh Boy, Dischord, and more! Over 90 records! Please send SASE for list. Wayne Romanowski, 1316 Tulane Rd., Wilmington, DE, 19803. Please, no phone calls. Thanks!!

WANTED: FRIENDSHIP! W/M Bi-Punker seeks same or skateboarder for friend, music, shows, Into early punk, H.C., thrash. (Serious only: no homophobes, nazis, skins, hateful people please.) Leave your name. Phone for Scott at (415) 995-2604.

WANTED: Koro "700 Club"; Mourning Noise, Delinquents, Antidote, Urban Assault 7"s; Naked Raygun "Basement Screams"; Busted At Oz comp; any Gears- and more. Got lots to trade, will buy too. Send list to Steve, 1443 W. Port-Au-Prince, Phoenix, AZ 85023.

RECORDS FOR SALE: write for list. 100 LP/ EP's. Misfits, Blitz, Jerry's Kids and more. Write to: Patrick/ PO Box 692/ Hanson/ MA 02341.

EXTREME NOISE FREAK! Well, I love the most intense, raw, raging, chaotic, noisy brutal Hardcore- aarggghhhh! I also bash guitar and wanna correspond/ exchange ideas with any noisecore thrasher/ musicians anywhere? Write Pete, 333 The Avenue, Ealing, London W13, England.

WANTED - Correspondent from California area to frade current and maybe "rare" vinyl for Canadian vinyl. NO "Hello-here is-please send-thanks" letters, must show personality. No mosh-metallers, stupid-skins or pretintious punks; just average people with "open" minds. Kim Kinakin/ PO Box 2633/ New Westminster, B.C./ VL3 5L2/ Canada.

FOR TRADE- S.N.F.U.-500 press 7", MDC-Chicken Sq, Fratricide/MOC split 7", Bunchofuckingoofs-double 7", Subhumans (Can.) -No Productivity 7", Heresy-Thanks, Negazione-Consannati, Poison Idea-Pick Your Kings, Sado Nation-1980 7', Subhumans (UK)-1982 7", Lärm/Stanx -LP,

WANTED-Minor Threat-7's, Accused-Martha Splatterhead (5 song 12" EP), DieKreuzen-Cows and Beer, Septic Death-10", Burial 7", Neon Christ-EP, Reagan Youth-LP, Cleanse The Bacteria-Bonus Orange Vinyl 12", Gand Green-Sold Out 7", Write Kim Kinakin/ PO Box 2633/ New Westminster, B.C/ VL3 5L2/ CANADA.

STINKY FINGER - 12 song cassette, anly release, "Def and Dum", availabe for $4 plus $1 postage or trade (write with details) MRR hated it you'll love it. Beware of imitations. Stinky Finger/ 217 Clark St. #4/ Bristol, VA 24201.

PEN PALS WANTED I'm into Metallica, Public Enemy, 40 Dog, Red Hot Chili Peppers, Schooly Rap/metal, would like to hear from people into the same or anything else political, starting zine. A.G/ 67 Cross Ridge Rd./ Chappaqua/ NY 10514.

TAPE TRADERS: I am looking for live/demo tapes of APPLE, Crass-bands, Culture Shock, Dan, Icons Of Filth, Porno Patrol, 77 bands, Reggae bands. Contact: T.C./ 6351 W. Huntington/ Chicago/ Il 60646. I have a decent list

SOON TO BE PUBLISHED Shock Jock writer doing research on controversial, (humorous or political) d.j.'s on American radio stations. Please send tapes and your opinions. Well reward w/credit, tape trades, and finished copy of magazine. Write Kevin/ PO Box 979/ Ashbury Park/ NJ 07712.

I WANT TO THANK EVERBODY who helped me during my USA trip in any way, you made this the greatest summer of my life. Au Revior! Burkhard/Barkhard Jarisch/ Finkenweg 15/ 7030 Boblingen/ W. Germany.

KING GINGER information wanted. Who is he anyway!? Laurel Holland/ 16153 Moorepark, N. Hollywood/ CA 91436.

WILL PAY $35 for original Misfits 7"s, $60 for origianl "Cough/Cool", $40 for "Beware" 12". (Have live 7" LP's and Evil Live 12" 45rpm (original cover German pressing) to trade) B. Jarish/ Finkenweg 15/ 7030 Boblingen/ W. Germany.

RECORD AUCTION: 140 rare gems to be auctioned. Misfits "3 Hits" (white wax), Blitz "Voice", Necros "Conquest", F.U.'s "Kill". 7Sec. "Skins", SSD "Get", Youth of Today 7", Reptile House 7", etc. For list send S.A.S.E to: Mark Zilner/ 77 Park Dr. #5/ Boston/ MA 02215.

21 YEAR OLD MALE, student of radical politics, seekd correspondence concerning politics, punk, your "scene", or anything else! Fave bands: DK, Black Flag, DOA, Crass, and industrial. All letters answered. Patrick Dunn/ 35 Clement St. 1st. floor/ Worcester/ MA 01603.

VIDEOS FOR TRADE: Rare stuff like Letch Patrol, Gwar, Sex Pistols, Manson, GG Allin, Minor Threat, Fear, False Prophets, and Stinky Finger. Your list gets mine. Johnny Puke/ 217 Clark St. #4/ Bristol, VA 24201.

TAPE TRADERS: I have a huge list of H.C. and punk I can tape you. New, old, rare, demo, live and more. Over 200 different records. Send me your lists and I answer all mail immediately. No record buyers cause I don't have anything for sale. Write: B.T./ 4714 Pickwick Dr./ St. Heights/ MI 48310.

AVAILABE NOW Perestroika t-shirts, 100% cotton and size XL. Price $10 to everywhere. Also Euthanasia stickers $2 for 5 copies. All orders to: S.J. Records/ c/o Risto Eronen, Koivumäki, 58920 Kolkontaipale/ Finland.

LOOKING FOR the current whereabouts of Scooter And The Worms band members. Any info, please write: Malcolm/ PO Box 5192/ Eugene/ OR 97405. Or call (503) 683-2530. Late hours best.

WHAT'S THE POINT' compilation tape features 60 full minutes of music from 12 Southern California bands including: Back To Back, United We Stand, Walk Proud, Hard Stance, Straightarm, Reason To Believe, Active Response, Misguided, Infest, Second Thoughts, Labeled Victims, and Malicious Grind. Also includes a 16 page info/lyric booklet. 60 minutes/33 songs/12 bands/+ 16 page booklet for only $3 ppd. (USA), 5$ elsewhere to Mosh Frog Productions, PO Box 461, Bellflower, CA 90706

THE APOSTLES 7th LP - "The Acts Of The Apostles In The Theatre Of Fear" - 52 minutes of music with posters, literature, artwork & and the first full-colour sleeve. Destroy the control process! £5 (UK), £6 (Europe), $12 (US) - no US cheques please. From Acid Stings, PO Box 22, Hitchin, Herts, SG4 OHA, England.

WANTED: All Proletariat stuff, old unavailable Boston HC (Freeze 7"'s, FU's...), Gang Green "Soldout" 7", CCM 7", Die Kreuzen 7", GI "Make An Effort" 7", recordings are more than welcome, also live/demo-tapes. Trades: money, Misfits: "Night..." + "9:30 Club DC" LP, "Evillive" 9 song EP, Negazione/Declino LP, Negazione "Tutti Pazzi" 7", SSD "Get...", DK - interview - picture - LP. Col. Vinyl: 2nd Bad Brains, 3rd and 4th MDC LP, Attitude "Kein..." 12", Capitol Punishment 2nd LP, Skeezicks 7" and lots of tapes. Joerg Happe, 3120 W. Dovewood, Fresno, CA 93711. After 15th Jan. 89: Buddenholz G, 44 Muenster, W. Germany.

GG ALLIN & SCUMFUCS Suicide Sessions tape $5.99. Hated in the Nation zine $3.00. Live Montreal video $25.00. 3 hour video with live New York show, interviews, spoken word, beating and sucking off, cunt, piss, shit, and more $30.00. Baggie of cum $3.00. Blood art paintings with GG's own blood $50.00. Cash only to GG Allin Toilet Rock Prod., P.O. Box 704, Oak Lawn, IL, 60454. (312) 687-0941.

GNU! FROM WOODCHIPPER TUNES: The debut tape from the Divo/Reed - "Wife's A Bitch". Get it now for only $5 (money orders only) to: The Divo/Reed, P.O. Box 743, Suffield, CT 06078.

DEAR HORSE LIVES...on a six song demo recorded this September in Houston, TX, so if the dead horse in your big mac agitates your spleen, sacrifice, send four puny American dollars to: Fresh Meat c/o Dead Horse, 3620 1/ 2 Broadway, Houston, TX 77017.

CLASSIFIEDS 40 WORDS $2

WANTED: w/m bi dude into thrash H.C. music for show buddy or??? Skateboard? Work-out (weights)? Student? If interested in friendship (serious) leave name, phone at (415) 995-2604 for Scott.

BAND SEEKS SINGER or guitarist who likes Beefheart, Residents, Buttholes, Killdozer, hardcore. Chicago only, call 848-6977.

JOHNNY JUGHEAD: Just wondering when you're going to learn to talk when we D.J. and play Prince Albums.-Matt

FOR SALE: Live hardcore audio/video tapes. Some (very little) punk also. 1 stamp gets list. Trades welcomed also. Write to: ATB, suite 118, PO Box 3894, Milford, CT 06460.

MISFITS AND SAMHAIN vinyl wanted: I am looking for sellers of collector's Misfits and Samhain vinyl. Send list and prices. Also if anyone is interested in trading any music send list to: Ryan, 7 Windsor Ct., Bourbonnais, IL 60914.

DUTCH GIRL 18 years old wants to hike through U.S. during one year. If you have information, good ideas or if I could visit you, please write! Femke Zÿp, Biss. Bottemannestr. 76, 1817 ER Alkmaar, Holland. Thankx!

RELEASE ZINE-#3 out now with Napalm Death, Malicious Grind, Kazjurol, No Comment, reviews and more. $1.00 (ppd) will get you a copy. Write today to: Chris-Deelane St., Torrance, Ca., 90503.

LETHAL OVERDOSE!- "Get Serious" 8 song studio demo with lyrics $4 (US funds) ppd to anywhere (send a$ if in Aust.) Get Serious and get it now! P.O. Box 90, Sylvania Southgate 2224, Australia. Thanx!

IMMINENT ATTACK FANS. All those who wrote letters to Mel, 403 W. Mifflion St. #4, Madison, WI, and had your letters returned, please write back. The mailman was confused. Everything's o.k. Thanks, Mel

NY AREA-The CD (compact disc) Hotline needs reliable F/T and P/T telephone operators. Knowledge of ALL music, good speaking voice, and light typing required. Call Betty 718-486-8788.

WANT TO BUT THESE 7"S. Dickies-Banana Splits, Roach Motel-Roach & Rule, Youth Of Today-Can't Close My Eyes, orange vinyl. Have SSD Away L.P. to Trade. Big K Sims, 316 W. 5th St #305, Newport, KY 41071.

YO! This is Eric from Stepforward Records. To everyone who has long awaited orders, they are coming. School, job, band and a label is tough. Unit Pride 7" EP is out, $3ppd (US). Stepforward is also sporting a new address-PO Box 51115, Phoenix, AZ 85076. If you have any questions or complaints, please call (602) 838-1066. Later!

NEWCOMERS AND OLDCOMERS to the Mpls.-St. Paul area "scene" who are willing to talk about the future of punk, write me. I believe you can still look like a "punk" or whatever, but I believe it's dying, if not already dead! If you can relate, write to me: Pat Rohling, 3413 115th Ln NW, Coon Rapids, MN 55433.

NO HARMFUL ROCK, pop, metal. No two copies alike. Different. $4.00 for 90 min. cassette, stickers, booklet, stuff. Don't die wondering Rock is dead c/o Boris, 325 Douglass, S.F., CA 94114.

BURNT OFFERING FUNZINE #1 Interviews with No Means No and Rising Sun, info on local bands, reviews, opinions, plus more! Please send 50¢ or 2/25¢ stamps U.S., elsewhere $1 to Burnt Offering c/o Derek Turner/ 20871 Glencairn Lane/ Huntington Beach/ CA 92646.

26 YEAR YOUNG SKIN, open minded with varied interests would like to hear from anyone, anywhere, any age into anything. Especially but not necessarily girls. Andy c/o 21-06 Dalton Pl., Fair Lawn, NJ,07410.

I'VE PLAYED BASS 4 1/2 years now. I want fo be in a band. Like Beatnigs, Crass, No Means No, Neubauten, Scratch Acid, B. Surfers, Industrial, Noise, Experimental, etc. Hate metal, rock, pop. 626-8353 or Boris, 325 Douglass, S.F., CA 94114.

I'M COMING TO CALIFORNIA in March 89. Any info on where to stay, clubs, bands etc. would be appreciated. Also want back issues 3,4,5 of MRR . All letters answered. Contact Andy, The Chinbrook, Marvels Lane, Grove Park, London SE 12, England.

I AM PUTTING TOGETHER a compilation tape to be released in late Dec. Please send material and info to be included. Also, tape traders, your list for mine. Josh Hess, 1411 Grove Ave. #20, Richmond, VA. 23220.

COMPILATION LABEL wants complete domination of Western Hemisphere, but will settle for demos, live/unreleased stuff, etc.. from bands, mainly he/punk but also psych, experimental, non-fascist oi, industrial, ska, or whatever weird shit you can come up with. All bands on a tape will get a copy. Also send info, lyrics, addresses, nude photos, biblical sayings, or some BS/Female vocals a plus. Will have both "general" and "speciality" tapes. Jehovah's Scrotum, po box 2256, Danville, CA 94526.

THE SECT/RED LETTER DAY "Soft Lights and Loud Guitars" classic punk split album is available for $10 (post paid) to Released Emotions Records c/o 17 Winchester St. Acton, London W3 8PA, UK (Reviewed in MRR 64).

VIDEOS: I need videos of Youth of Today, Bold, Project X, Wide Awake, Beyond, No for An Answer, Supertouch, Public Enemy (rap), and all straight edge bands, also looking for live tapes of So. Cal straight edge bands like Back to Back, Insted etc. Also looking for Back to Back, Supertouch, Warzone T-shirts. Write to: Bob/ 579 Price St./ Daly City/ CA 94014, (415)994-7326.

FOR SALE TO HIGHEST BIDDERS. All discs in excellent condition. Angry Red Planet "Gawkers" 7"(T&G)/"Little Pigs" LP (first pressing w/ silk-screened cover), Angst debut 12" on Happy Squid, H.R. "Keep Out" 12" on Olive Tree, Th'Inbred "Family Affair"LP w/ original back cover, Really Red "Rest in Pain" LP and "New Strings" 7", B-People "You at 8" 7", Red Tide "Kelp & Selal" 7", send stamp for list for more stuff. Derrick/ 8100 W Berwyn/ Chicago, IL 60656

WAR: 7" comp (18 minutes/500 pressed) Prong/ Rattus/ Sordid Doctrine/ Capitol Scum/ X-Creta/ Damage/ W.O.M. CHRIST ON A CRUTCH: 7" ep 4 new songs) USA: 1=$3/2=$7/ 3=$9 OVER THE TOP, Box 99/ Guilford CT 06437.

MK ULTRA (Santa Cruz) needs a bassist-gigs/ recording. John (408) 423-8459.

ZENDIK FARM ARTS COMMUNE- Our revolutionary culture seeks creative people-40 people, 75 acres-organic farming, horses, music, publishing, mechanics, carpentry, video, schooling, more. 619-766-4095, 1431 Tierra del Sol Rd., Boulevard, Ca. 92005 No outside "jobs"- survive thru our Art.

CAPITOL PUNISHMENT T-shirts hand made, silkscreened on high quality 100% cotton shirt. Please specify M-L-XL. $10ppd. Cash or MO's only to Dale Stewert c/o Stage Dive Records, 1729 Belmont Ave., Fresno, CA 93701, (209) 445-0838.

SOCIALLY & POLITICALLY CONSCIOUS bands & poets needed for "You Cannont Call This Peace" comp-tape. Include at least 3 tracks, lyrics, band history/purpose/ profile, graphix, photos etc for booklet. Last Minute Productions, 1737 Grove St. #1, Ridgewood NY 11385 USA.

BORED? I am too. So why don't you write me, I'll write back. Write soon, I'll be moving by mid-December. Give me the news of the outside world. Write to Theta/ 5291 Collins Rd. #385/ Jacksonville, FL 32244.

VIDEOS-For trade or sale. Have lotsa rare T.V. and videos. JAM, X , BANGLES, FEAR, CHILI PEPPERS, NEW YORK DOLLS, BLASTERS, MADNESS, etc. Also lotsa cool flicks, Russ Meyer, Sci Fi, 50's rock. Contact: Dave Wright, 921 Central Ave, New Providence, NJ 07974.

LORRY BLACK FAMOUS HARDCORE of Punkland. #6 Covergirl. Impulse Manslaughter, False Liberty, Maggot Sandwich, Disorderly Conduct, Ron Reckless, Offenders! $1.25 ppd cheap. Outside US/Canada add $1.60 foreign airmail. Stamps and IRC's OK! Okay? POB 361343, Milpitas, CA 95030 No checks!

RECORD AUCTION! Closing bid date, Nov. 30. Cramps, Misfits, Lime Spiders, Teen Idles, Damned, Posh Boy, Dischord, and more! Over 90 records! Please send SASE for list. Wayne Romanowski, 1316 Tulane Rd., Wilmington, DE, 19803. Please, no phone calls. Thanks!!

LOOKING FOR BANDS for a future comp cassette, "as 1988 comes to an end", to be out at the end of the year. Bands please send demo w/lyrics, band information and picture for booklet w/cass. bands contributing will receive free copy. Darrell Ritz, Rt. 4 Box 422, Crestview, FL 32536.

WOULD LIKE to correspond with women over 18 who are not Republicans, not heavy into Jesus, like alternative music, the outdoors, and are tired of their boring boyfriends. Ross, 7659 Goodland Ave. No. Hollywood, CA. 91605.

STAGE DIVE RECORDS used records. Buy sell, and trade records, tapes, CD's, rock, punk, metal, new wave, 60's. Hours: noon 'til 6p.m. Mon. thru Sat. 1729 E. Belmont Ave., Fresno, CA 93701. (209) 445-0838.

DEAD AIR Compilation tape: 90 min, 52 pg booklet-School of Violence, Heavy Discipline, Lethal Dose, SSDC, Bob Z, B'ob McGlynn, Dave Huberman, D-Vision, Majority of One, Victor Poison-tete, Apple, Last Communion, Chris Caggiano. Last Minute Productions, 1737 Grove St. #1, Ridgewood, NY 11385 USA.

MARC "Frenchie" DESMARAIS- Please write me! If anyone knows him or his whereabouts, please contact me. Thanks! Jennifer/P.O. Box 1361/ MPO Hamilton, Ont/ L8N 4C2 Canada.

CLASSIFIEDS 40 WORDS $2

WANTED: Video and audio tape traders into the Stooges, Ramones Sex Pistols, Misfits, Metallica, Dead Boys, Dead Jacksons, Suicidal Tendencies, Accused, Spinal Tap, Dickies, Yardbirds, Return To Forever, Devo, Discharge, Motorhead, etc.. Write Quincy, 4340 20th St. SanFrancisco, CA 94114.

LAST MINUTE Productions- Now available: 12 bootleg documentaries on covert action $1&2 stamps each, Dead Air comp-tape 90 min w/52pg booklet $3ppd, Someplace Like Earth zine 50¢ppd. Need socially/politically conscious stuff for future comps. Details: LMP c/o Chris, 1737 Grove St. #1, Ridgewood NY 11385 USA.

TRADING POST-Over 525 records & tapes for trade of copies, from Kiss to Dark Day incl. lotsa punk/hc. Send lists of what u got incl. wantlists to Last Minute Productions, 1737 Grove St. #1, Ridgewood NY 11385 USA.

FREE RECORD!! No Idea magazine #6 comes with a free Doldrums hard-vinyl 7" ep. 64 pages featuring interviews with: Operation Ivy, Swans, Fishbone, Naked Raygun, Doldrums, No Fraud, S.D.T. and Yummy Fur comics. Plus: tons of photos, reviews, stories, more. Free 4-song Doldrums 7" ep is colored vinyl for the first 50 mail order, check or cash for $250 ($4.00 overseas) to: Var Thëlin/ No Idea/3925 S.W. 3rd Ave/ Gainesville, FL 32607.

BANDS WANTING TO PLAY the soon-to-be-named, new, all-ages, no alcohol, alternative music club at 924 Gilman St. in Berkely, CA. Call (415) 849-9819 Mon.-Fri., 7-9pm. Ask for Pat. Community members welcome to volunteer their expertise and labor. Meetings: alternate Saturdays. Call same number for info.

R.U.A. LOSER POET? Oh go on, pretend! I need lotsa poems for a poetry zine I'm starting for you. Send in, smart, stupid, neon-piss-yellow, ugly George Bush, political, shit, anti-social, vegetarian fungus, retarded freedom, dirty, obsene, love, naked monster, peace poems and a poem from Mykel Board. Or write for more disgusting details! Gulairmoe, 504 Resseguie, Boise, ID. 83702.

POLITICAL WHETHER YOU LIKE IT OR NOT 60 minute benefit tape with King Hatreds, Pressure Release, Morbid Opera, No Milk on Tuesday, Incipient Dose, Molly Ringworm, Eg the Poet, and more! $4.00- TPOS, 20 Station Rd., Brookfield, CT 06804)

NO MILK ON TUESDAY "The Whining Ultimate" really diverse hard core from Connecticut recorded between 1982-1986. 23 songs, 60 minute cassette. $4.00. Catalog and stickers with order. TPOS, 20 Station Rd., Brookfield, CT 06804.

DAGGER TAPES looking for the most kick ass punk bands from all around the world to be in up coming tape compliation. Send tapes to Dagger/P.O. Box 18152/East Hartford, Ct. 06118

HARDCORE, PUNK, and melodic for sale. All records in next-to-mint condition. Bargain prices. Groups include Final Conflict, Proletariat, Minutemen, Hysteric Narcotics and many more. Send for free list to Ronald L. Freed, 914 E. Union St., Allentown, PA 18103.

INSYTE'S, 'liberation', 12 tracks and a 24 page booklet. Various musical styles with punk base, lyrics cover direct action, animal liberation, conformity, capitalism, predjudice etc... $5 post paid airmail: Insyte, P.O. Box 163, Nth Carlton 3054, Victoria, Australia.

AUSTRALIAN TAPE TRADER wants world correspondents to trade and communicate with. Hundreds of hardcore/ thrash/ punk items to trade. Remember what Captain Nubster says "Wen yer lowe on cashe, trade tapes and swim fast!" Send your want/trade list and I'll reply to everyone! Lliam Bertacco, 21 The Avenue, Fern Tree Gully, 3156, Victoria, Austraila.

ELIZABETH FROM POLAND, now in Greece. Please write cause I've lost your address. M. Sörling, Fyällbou, 2 S-712 34 Hällefors, Sweden. P.S. All bands on the "Can You Have Fun..." comp tape will soon get their copy of the tape, there have been some problems!

ACNE ACNE ACNE: Clear up this ancient plagur of youth. Learn what dermatologists know. Find out scientificly proven methods for clearing skin of acne. Pamphlet $4ppd to: Acne Enterprises, PO Box 23403, Weybosset Hill Station, Providence, RI 02903.

H.C. TRADERS- I have demos & lives from: Bold, Y.O.T., Sick of it all, Rest in Pieces, Violent Children, Verbal Assault, & others. Also I have vinyls from other bands. Send lists to: Ed Castillo/ 155 Ocean Lane Dr. 501 W/ Key Biscayne, FL. 33149 U.S.A.

AVENGERS WANTED!! Any and all original wanted. Will pay top dollar! Records, flyers, pins, anything! Avengers fans please correspond. Write to: Bill Gardner, P.O. Box 1363, Glen Burnie, Maryland, 21061. Punks into old S.F. scene write!

THE STRAIGHT EDGE #14/$3.00ppd. 8 1/2 x 11 copied 75 pages. Band reviews, vegaterian thought, cartoons, karma free information, revolutionary underground news, photos & more! Dissolving the state quo. Something genuine: write to P.O. Box 65, Ascroft, B.C. VOK-1A0 Canada.

WANTED: Correspondence with people interested in satanism, mass murder, torture, gore/sleaze movies, industrial, etc. All interesting/unusual letters answered. Please write: Keith, P.O. Box 7150, Waco, TX 76714. Also interested in zines or books on these subjects. Write!!

16 BLASARE UTAN HJARNA (16 B.U.H.) Still available! 3-track 7" ep "Cirkeln ar bruten" for $4 ppd Good quality with translated lyrics. Anyone out there who wants to put out a lp by us, get in touch with us through: Mike Karlsson/ Storg. 61/ 573 32 Tranas/ Sweden. Distribute our 7", split 7" or our 2 cassettes or license-press it, write to us for any reason.

HELLO TO ALL CREATURES; fear not but watch the steps of you friends because there will you be also-heaven or hell. Turtles will still swim and I will still smile on. Somewhere between Bloomington and Louisville. Presence drip 003.

FOR SALE: 2000 LP's EP's, collectors - punk & hardcore - 1977/88 era - All countries - Some cheap, some expensive - send your want lists to: Gerald Miltzine/ 2 rue de Valbonnais/ 38000 Grenoble/ France. No trades - 1st come/ 1st served.

WANTED: Someone in England to trade records, CDs, live tapes, etc... I'm sick of giving bullshit stores my money. I get lots of rare promo items and other odd items. Only serious people need reply. Please include phone #, Rev Mark, P.O. Box 1065, Stanton, CA 90680 USA (but not too proud of it).

FOR TRADE ONLY: Adolescents "Welcome", Faction "Yesterday", Inbred "Reproduction", Last Rights EP, 7 Seconds "Committed" (1st) Token Entry "Ready" X-Ray Specs "Dayglo" (Orange Wax) Youth Brigade "Possible" DK "Holiday", "Poor" 7"'s/ 12"'s: Big City comp. Heart Attack "Keep Distance" (coverwear) MIA/Genocide LP, Youth Brigade "Sound", (1st) Verbal Assault "Learn". Send list to: BT, 4714 Pickwick Dr., St. Hts., MI 48310.

ARE YOU LOOKING for someone with unusual or proviking images to design you t-shirt? I'm an artist that believes in creating for a reason. Commissions for designs (t-shirts, tattoos flyers, and albums) for production orders welcome. Delta Omega/ 1618 Ellwood Ave. #2/ Louisville/ KY 40204.

VERITGO "ETERNAL" DEMO $4 ppd. Free stickers, pen pals write to: Allen Hayden 2509 W. 165 St., Torrance, CA 90504. Peace and love! (Phil "this" I lost your address)

HIGHEST BIDS: MISFITS—"Bullet", "Horror Business", "Night of the Living Dead", others, also Naked Raygun "Flammable Solid", Bad Brains "Pay to Cum", DOA "Triumph of the Ignoroids", Pagans' pink album on Terminal. Husker Du "Statues", "In a Free Land", A.O.D./Bedlam split 7", Drunks With Guns sampler EP (rare sleeve, 40 made!), Mudhoney 45, Halo of Flies 7"ers (all!), rare Treehouse label stuff and 2000 more! Mark, Box 80037, Minneapolis, MN 55408, (612)825-7786/ (612)872-7400.

HIGHEST BIDS: MINOR THREAT both 7"ers, Rapeman 7", Cramps "Surfin Bird", S.O.A. 7", "Yes L.A." picture disc, Sonics Rendezvous Band "City Slang", Bags "Survive", Pagans "Buried Alive " LP marble vinyl and "Us and All Our Friends" clear wax 7", Dope, Guns, and Fuckin' in the Streets" EP (Mudhoney, Halo of Flies) red wax, 2000 more. Mark, Box 80037, Minneapolis, MN 55408. (612)825-7786/ (612)872-7400.

WHILE SURFING GLEEFULLY up the river, an undead, bearded octopus appeared, wrapping its rotting, flea infested tentacles around me, bellowing, "Give me the black blood encrusted bagle that summons Elvis". I cried, "I have not the fowl bagle!" As punishment, I must make a comp tape for the masses in his image. Bands of all genres needed. Send your band's tapes to: Scott Heckman, 2999 Valley View Dr., Bath, PA 18014. To appear on the Giant Beer-ddd Octopus Egg Tape.

CASUALTY mini l.p. "Challange" out now. 7 songs and 1 instrumental of New Zealand hardcore. Get your copy now from Greg James, PO Box 407, New Plymouth, New Zealand. Cost $13 (U.S.) airmail postpaid. Available from Waterfront, X-Mist, Blacklist and Real World and Bluurg.

TRADE TAPES—wanna hear some "way rad dude" New Zealand hardcore? Send me your record/tape and poster list and I'll send you mine. No slack creeps who don't reply. Write to Greg Serious, PO Box 407, New Plymouth, New Zealand.

VEGAN ANARCHISTS wanted to start a band like Chumbawamba, Sub Hum Ans, A.D.S.I. I write lyrics, sing, play bass and rythm guitar. Will relocate if serious, dedicated people found. Please write for information. Skunk, 1108 Chicksaw Silver Spring, MD 20903.

MRR is still looking to replace some stoilen records such as Naked Raygun's "Flammable Solid" 7", Crowbar's "Hippy Punks" 7". Help?

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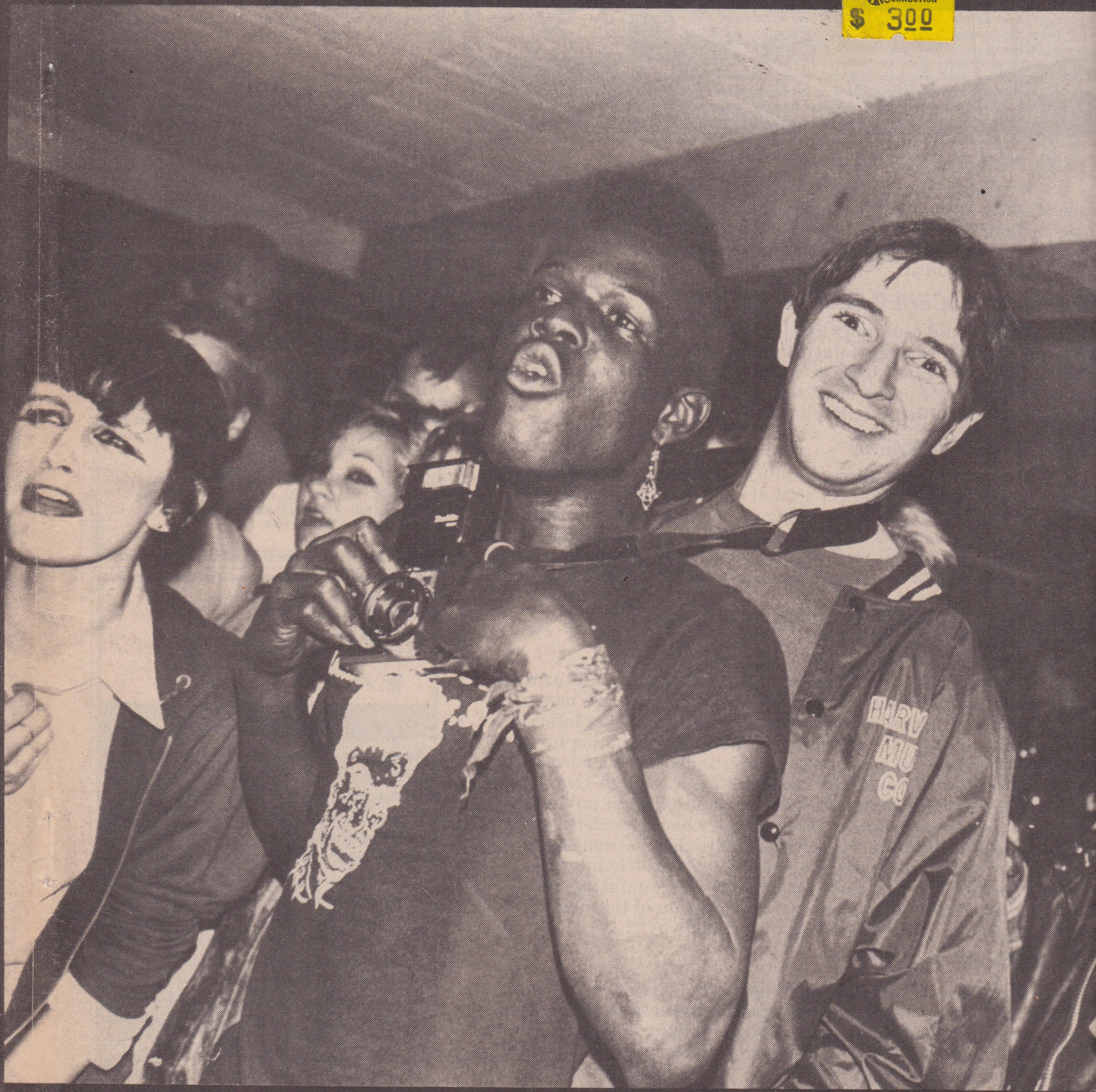

MURRAY BOWLES INTERVIEW WITH MINI PHOTOZINE. ALSO: ADOLESCENTS, PAGAN BABIES, THACHER ON ACID, SHAM 69 PLUS GETTIN' UGLY WITH ED MEESE AND RECORD COLLECTIN